

1542

ESSAYS

ON

INDO-ARYAN MYTHOLOGY

BY

NÂRÂYAN AIYANGÂR,

Retired Assistant Commissioner in the State of Mysore.

“Parokshapriyâ iva hi Devâh pratyakshadvishah.”

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PREFACE.

THE first part or volume of these Essays, though printed in the latter part of 1898, was not given out to the public pending the completion of this second part. In the interim I have received, with great thankfulness, criticisms on the first part couched in terms of great kindness from the late lamented Professor Max Müller of world-wide fame, and the great French savant Monsieur A. Barth ; also expressions of warm sympathy and encouragement from the learned author of *The Orion*, Mr. Bâl Gangâdhar Tilak. The criticisms being very instructive will be noted here.

Professor Max Müller, writing in February 1899, said that he read a good deal of the book and read much of it with great interest, that the knowledge of Sanskrit literature displayed in it was very considerable, but that although what I had done in it had several times been very useful to him, I was "on the wrong path in treating of mythology." "Mythology," he observes, "is very different from philosophy. Myths spring up at a very early time and their object is not truth, but fancy. They generally contain thoughts about the more important phenomena of nature, and some of them are so old that they are found in India and in Greece, and must therefore have existed before these two nations and the two languages separated. I know quite well that at a later time some of these myths were interpreted as if they contained philosophical truths, but that is the work of a much later age. Therefore I think that to try to discover a deep philosophical meaning in the ancient mythology is a mistake. . . . You must work *historically*, and follow the growth of thought step by step, but not mix up different periods of literature. For instance, if you were to put together all that occurs about Aditi in the hymns, then in the Brâhmanas and the Sûtras, and in the Mahâbhârata, you would do a really useful work

“help others by your labours. But though there are
 “sparks of philosophical thought in the hymns and
 “Brâhmanas, the real philosophical work begins in the
 “Upanishads only, and has to be followed up in the six
 “systems of philosophy.”

Monsieur Barth says that my interpretations seem to him much too complicated, and observes: “They imply a
 “far reaching language of symbols and riddles knowingly
 “elaborated and admitting of explanation in all its par-
 “ticulars. Now it seems to me that true myths—and
 “excepting the numerous and arbitrary identifications
 “given in the Brâhmanas, most of Vedic myths are true
 “myths—are quite of another sort. They start from
 “a single and simple fact, clothing it in a fancy dress,
 “sometimes as a riddle, more often as a little story, which,
 “when once set up, grows and buds forth on its own
 “account and behalf, the original fact being soon lost
 “sight of. Hence the character somewhat spontaneous,
 “fantastical and irrational of all true myths; in a certain
 “sense they are self-made, not intentionally composed,
 “and do not admit of a full explanation of all the par-
 “ticulars. . . . Your system indeed reminds one of that
 “of Dupuis and Volney, who in the first quarter of the pres-
 “ent century reduced to a kind of stellar drama all the
 “ancient myths of the Western world. . . . But
 “I am glad to add that if the system seems to me open
 “to many objections, the book is an interesting one, testi-
 “fying of much reading and learning, and of an unre-
 “strained power of thinking, which command the sincerest
 “admiration. Such studies are very young amongst
 “Indian Pandits, and it is no wonder that entering untrod-
 “den paths, you have sometimes missed the way. The
 “wonder is rather that at your first stroke you succeeded
 “so well. The explanations of Dupuis and Volney are no
 “longer held as true; but their ingenuity is still
 “admired, and your work is fully worthy to be compared
 “with theirs.”

About the real philosophical work beginning in the
 /Upanishads only and about there being only sparks of

philosophical thought in the hymns of the *Rig-veda* and in the *Brâhmanas*,—I would here invite attention to the magnitude of those sparks as seen in Professor Max Müller's well-known work on *The Six Systems of Indian Philosophy*. Chapter II. of that work establishes "the philosophical basis of the Vedic gods" themselves. Speaking of the Babylonian civilization, the learned author makes this general remark: "I do not speak here of philosophical ideas, for we have learnt by this time that they are of no age and of any age" (*ibid.*, p. 45). What he has said about the highly philosophical thoughts on *nâmarûpa* which are found in the *Brâhmanas* and must have come down to them from the prior Vedic generations, and which are similar to the Logos philosophy of the Alexandrian school, is quoted and dwelt upon on pp. 270—273 of this work. He has pointed out that the *Rig-veda* has its philosophical *Tad Ekam* or That One of Which the gods are but various names, and that this *Ekam* occurs in diverse places, viz., I. 164, 6 and 46; III. 54, 8; X. 129, 2. It occurs also in VIII. 58, 2, which says that the *Ekam* has become all this (universe). "Whatever is the age," he says, "when the collection of our *Rig-veda-samhitâ* was finished, it was before that age that the conviction had been formed that there is but One, One Being, neither male nor female, a Being raised high above all the conditions and limitations of personality and of human nature, and nevertheless the Being that was really meant by all such names as *Indra*, *Agni*, *Mâtariśvan*, nay even by the name of *Prajâpati*, lord of creatures. In fact the Vedic poets had arrived at a conception of the Godhead which was reached once more by some of the Christian philosophers of Alexandria, but which even at present is beyond the reach of many who call themselves Christians" (*Ind. Ph.*, p. 68). One of the names adopted by the Upanishads for Brahman is *Purusha*, whose history goes back to the *Purusha-sûkta* which is so old as to be incorporated in the *Rig-veda* itself, and which presents the philosophical idea that the primal *Purusha* that was offered up as an oblation in the beginning by the *Devas* has become the whole universe. The *Brâhmanas* say that the

Creator Prajâpati *alias* Visvakarman, or the Sacrifice Deity Purusha Nârâyana, has, by performing sacrifice, become all this and surpassed all, and that he who performs sacrifice becomes all this and surpasses all. Sacrifice Vishnu of three strides which denote his all-pervasion obtains for the sacrificer the same all-pervading power (Satap.-br., trans., I. p. 268; also II. p. 155); and we also meet with sayings to the effect that the sacrificer becomes Prajâpati or Vishnu himself. All this may be compared with the Upanishadic idea that Brahman, wishing to become many, performed tapas and has become all this universe and entered into it, and that he who knows Brahman becomes Brahman or quite similar to Brahman.

As regards the question whether the object of myths is not truth, but fancy,—Ruskin defines a myth thus: “A myth in its simplest definition is a story with a meaning attached to it other than that it seems to have at first; and the fact that it has such a meaning is generally marked by some of its circumstances being extraordinary, or, in the common use of the word, unnatural.”* Prof. Max Müller says: “If all myths are irrational, how could rational beings have invented them? We may admit an *infantia* of our race, we cannot admit a period of *dementia* at the beginning of an evolutionary process of which we ourselves are integral links, if not the last results” (*Sci. Myth.*, p. 72). And he lays down this axiom: “The first principle is that there must be reason in mythology, and this principle, even where it cannot yet be substantiated in every case, should be retained as a postulate for the guidance of all students of Comparative Mythology” (*Ibid.*, p. 830). Thus there must be some hidden meanings in myths as in riddles. The Vedic literature discloses a great fondness for myths, riddles and enigmatic sayings, and “we learn from the Brâhmanas that at certain sacrifices riddles formed a recognised amusement of the priests” (*Ibid.*, p. 82). The *Rig-veda* in the main and the Brâhmanas are the literature of persons who worshipped the gods by means of sacrifices;

* *Vide* the article on “Greek Myths,” reprinted in the International Library of Famous Literature, p. 430.

and if “we must remember that the sacrifice on earth is often an imitation of phenomena in the sky and *vice versâ*” (*Ibid.*, p. 582), it cannot be wrong altogether, historically, to try to show that many of our ancient myths connected with the sun, moon and certain important stars have sacrificial and therefore old religious truths for their hidden meanings; that the riddling and myth-making trait of the Vedic period came down to the later period also; and that as the age of the stories found in the epics and Purânas is subsequent to the age of the principal Upanishads, it is not strange that many of those stories have Upanishadic truths also in them. Some of those stories are amplifications of Vedic myths, or new ones built upon Vedic names and Vedic enigmatic sayings. Not any elaborate philosophy, but the elementary truths of religion—such as the conquering of the senses and Avidyâ, right conduct, devotion to and spiritual regeneration through Vidyâ, worship and realization of the Infinite Self conceived as always present in man, concealed in the heart inside, and seen in the symbol of light, such as fire and sun, outside—have been sufficient to explain the esoteric meanings of these stories, while, generally speaking, their language of symbols and riddles is limited to puns and puzzles of a kind that may naturally be expected in a flexible language like the Sanskrit, to the use of the names of Devas and Asuras, the powers of light and darkness, for the personified good and bad inclinations of man, and to the riddles arising from the senses being distinctly called Devas, *Vive Devas*, Seven *Rishis*, &c., in the Brâhmanas and Upanishads, and from the double meanings which the names of Asura, Dâna, Daitya, &c., were capable of assuming in the hands of the myth-makers; so that many a Purânic character who is outwardly a demon conquering the Devas is inwardly a good being subduing the senses.

These stories must have assumed their present forms long after they had been in currency as marvellous legends, believed in by the credulous populace literally, and undergoing a process of additions and amplifications in their outward aspects without always an inner meaning

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aspect *as the priests* Angirases who are Vipras, also sometimes called Seven Vipras (for instance *Rig Veda* III. 31, 5). It is probable that the Seven *Rishis* spoken of in *Rig Veda* IV. 42, 8, as being our Fathers, are the Angirases, who are the first that are mentioned as our Fathers in the verse:—*Angiraso nāḥ pitarah* (*Rig Veda* X. 14, 6).

Therefore, the Seven *Rishis* who lead our Lady to *dhruvatâ* or starship as the shy star may be taken to be the solar rays as priests. They see that, when the celestial bride *Rohinî* weds the sun, she merges in his light and becomes invisible to us, out of the shyness of her modesty; and so they, as priests officiating in the wedding, feel bound to give a permanent shy form to such a chaste modest wife by making her the regent of the shy star in the *Krittikâs*, which are near to *Aldebaran Rohinî*. If the shyness of a wife, representing her modesty or chastity, is the *dhruvatâ*, permanent, immortal, divine quality that is wished to be seen in the shy star of the *Krittikâs*, the other six stars that embrace and kiss her so fondly must be taken to represent the wife's other good qualities, such as kindness, charity, &c., which can only shine well if there is chastity in her. Therefore chastity is *prathamâ*, the first or most essential quality of a wife; and the newly married wife is taught to cherish it as a heavenly quality, by seeing the star of chastity.

As this verse does not occur in the *Rig Veda*, it may have been composed when the point of the vernal equinox had preceded from *Aldebaran Rohinî* to the *Pleiades Krittikâs*, and when therefore the latter had become the first of the asterisms as in the *Taitt. Brâhmana* III. 1, 1. So of all the shy stars in the heavens, the selection of the one in the *Krittikâs* to represent *Arundhatî* may be due to the rank of the *Krittikâs* as the first of the asterisms in the time of the *Yajur Veda*.

Be the chronology of the verse as it may. Its poetry is, as above explained, the old theme of the *Rig Vedic* wedding of god *Tvashtri's* daughter, the star *Rohinî*. Her shyness or invisibility at the time of her solar conjunction—an important annual phenomenon as bringing back the

sun from winter to the bright vernal and summer days—seems to have been a favourite theme of poets, both Vedic and Purāṇic—a theme which in the first Volume I have tried to detect (1) in the disappearance of Urvasī from Purūravas to join the Gandharvas, (2) in the name Ahal-yâ, ‘She who merges in Day,’ of the Subrahmanya formula, in converting which into the story found in the Bâlakâṇḍa of the Rāmâyana the poet of it has taken care to bring out Ahalyâ’s invisibility, (3) in the disappearance of Queen Bhекі from King Parīkshit, and (4) in the name Adrisyantī, the daughter-in-law of Vasishtha. Of course, though the phenomenon is the same, each poet has read it in his own way to illustrate some truth or other, just as in the verse in question it was utilized to illustrate the shyness of modesty.

If, as I fancy, the verse in question implies all that is stated above, there must have been in existence at its time a detailed myth or legend which it shadows forth in the manner I have tried to explain. One of the ingredients of myths is a play upon words. What is the etymon of Arundhatī? Our dictionaries read the name as A-rundhatī, and say that it means *na rundhatī*, ‘she who does not restrain, besiege, or overpower.’ Rundhatī is from the root *rudh*. There are two roots of that name, one *rudh* to redden and the other *rudh* to restrain, &c., with *rundh* as its another form. As bright red colour, such as that of the flame of fire and of the sun who is the fire in the sky, is restraining, pressing, overpowering, *i.e.*, dazzling to the eye,* the same root *rudh* may have branched off into two, one meaning to redden and the other to restrain, &c. Now, Rohinī, the red (star) is from *ruh*, which is another root meaning to redden, and which has for its variant the same root *rudh* from which, as above shown, *rundhatī* is derived. Therefore the story which the mantra implies as to how Arundhatī was made the shy star of the Pleiades may (this I put as a theory) have included this verbal *kamatkriti* or poetical charm, namely that

* One awakened from sleep feels his eyes dazzled by lamplight, and the stronger light of the sun is always dazzling.

at all other times Rohinî the Red is Rundhatî or one who presses on our eyesight by her red colour, but at the time of her marriage with the sun she is A-rundhatî, not pressing, not restraining, for, being now heliacally set, she is not visible to us, and her light is not strong enough to restrain the sun. She does not want to go against his light, but as a shy modest woman she goes into his shadow or light and becomes invisible to us. In other words a chaste wife is always one in mind with her husband, and if that husband is as brilliant in his good qualities as the sun is in his light, he will never give reason for any duality of mind between him and her. As she leaves her parental roof and comes under the roof and protection of the husband she merges in him. Inasmuch as Rohinî thus becomes A-rundhatî by the shyness of her modesty as a wife, the Rishis are pleased with her and perpetuate her shy aspect by making her the shy star of the Pleiades.*

In Gobhila's *Grihya-sûtra* II., 3, 10, the newly married bride, when seeing the star Arundhatî, is made to address her thus :—

Ruddhâ 'ham asmi,
'I am restrained.'

In this enigmatic expression, there is a play upon the words A-rundhatî and ruddhâ. What is it that restrains the bride? I hope no bride will take exception to my putting the sentiment intended as being most probably this :—

* There is the word Aruntuda (arum-tuda) which means that which gives pain to the flesh (arûmshi marmâni tudati). If likewise Arundhatî can be read as Arum-dhatî, and if dhatî can be explained away as an archaic form of dadhatî, Arundhatî would mean 'she who bears the flesh or red colour'—an appropriate name for the red star Rohinî, who as a verbal kamatkâra becomes A-rundhatî at the time of her wedding. In Apte's dictionary aru is put down as one of the names of the sun, who is also called aruna and arusha, the tawny or red. The dawn is called arushî, the tawny or red. But in the list of the asterisms in Taïtt. Br. III. 1, 4, 8, the stars of the Maghâ asterism are characterized as Anaghâs, Agadâs and Arundhatîs; and since the first two names are formed by the negative prefixes an and a, and mean sinless and malady-less, the third name also must be taken as being used there with the negative prefix a as a-rundhatî, not restraining, not troubling. So our grammarians are justified in their derivation of Arundhatî as A-rundhatî.

O A-rundhatī or 'thou who dost not restrain, overpower or go against' the light or wish of thy husband—dost not besiege him to give thee this ornament or that gaudy dress, but art always modest, contented, and cheerful—with chastity as thy priceless ornament! Though thou art a shy star, I am restrained—bewitched—by the brilliancy of thy moral grandeur; by having thee as my model, I am restrained by the moral restraint or obligation to perform steadfastly the duties of a good chaste wife.

Apte's dictionary says that Arundhatī is one of the stars of the Pleiades, as indeed the mantra in question leaves no doubt whatever about her being so. But popularly now a small star dimly visible near the middle star of the tail of the Great Bear is considered to be Arundhatī, attending upon that middle star which is considered to be Vasishtā, her husband; and this view the Vākāspatya dictionary supports on the authority of Varāhamihira's *Bṛīhatsamhitā*. This shows that taking the seven stars of the Great Bear to represent the organs of the senses in the head, which are the two eyes, the two ears, the two nostrils, and the mouth, making a total of seven, and which according to a text in the *Bṛīhadāraṇyaka Upanishad* II., 2, 3, are Seven *Rishis*, a shy star near one of them was named Arundhatī, to represent among them Vāk as the Eighth, who, as the same text says, is holding communion with Brahman (*Brahmanā samvidānā*), *vide* the essay on the Seven *Rishis*, in the first Volume, where I have shown that the *Mahābhārata* has metamorphosed Lady Vāk, of the text of the *Bṛīhadāraṇyaka*, as Arundhatī as the only *Brāhman* woman among the group of the Seven *Rishis*. As among other things Brahman means the *Brahmā* priest (Vol. I., p. 405), and as according to Vedic idea, Vasishtā is the famous *Brahmā* priest (Vol. I., p. 42), the middle star of the tail seems to have been named Vasishtā, with the shy star near it personified as Vāk Arundhatī as if holding communion with Brahman; and as Vāk is Vidyā, Lady knowledge, the bride is required to see the star that has thus been made to symbolize chastity as the highest knowledge of woman.

The change of Arundhati's place from the Pleiades to the Great Bear seems to me to have taken place in an age subsequent to the Vedic period.

Whether the modest lady be in the Pleiades or in the Great Bear, she is the reflex of the blushing, modest, golden Dawn; who is Dawn Celestial in the golden star Aldebaran Rohinî, who being Brâhmî, *i.e.*, dedicated to Brahmâ, represents Vidyâ; and Brâhmî as she is her identity with the Dawn may be detected in the fact of the early morning or dawn time being called Brâhma-muhûrta. In India married women rub themselves with saffron. Is this in imitation of the golden colour of the Dawn and of the star Rohinî?

Some of our marital Mantras look as if they were composed to liken the wedding of the bride here to the celestial wedding of that star under another name, Sûryâ. In many places the *Rig Veda* alludes to the wedding of Sûryâ; and Sûryâ, from meaning the celestial bride, has come to mean the bride in general.

One of the Mantras of the *Taitt. Ekâgni-kânda*, and which is the same as *Rig Veda* X., 85, 40 and 41, says that Soma the first wins the bride and gives her to Gandharva, the second, who, taking her, gives her to Agni, the third, who, taking her, gives her to the human bridegroom, the fourth, who becomes her husband. This, in my opinion, indicates that the bridegroom should regard his wife as being virtually the celestial goddess and bride, the star Rohinî—as being Vidyâ herself—come in procession from heaven through the hands of the gods themselves. Let me interpret her procession thus: (1) The moon Soma, being the lord of stars and being very fond of Rohinî (Vol. I., p. 212), has preference over the others; so, as the glorious moon of autumn, he finds her in night and wins her as the abundance of harvest; (2) then at the end of the night half of the year, he gives her to Gandharva, who here seems to be the sun, when the latter comes in conjunction with her, for him to find in her that fruitful heat and rain which resuscitates the life of winter-beaten earth; (3) when she is

thus heliacally set, the sun, let it be fancied, transfers her divinity as the shy, modest, chaste lady into the hands of his conjunctional priestly rays whose collective light may be taken here to be personified as the heavenly priest Agni (for Agni is Hotri, Ritvij and all the priests put together—Rv. I. 94, 6); and (4) this heavenly Agni, entering into and glowing as the sacred fire in whose presence the wedding takes place, throws his sanctifying rays on the human bride as if infusing into her the aforesaid divinity of Rohinî brought by him, thereby making her virtually the celestial bride, and gives her to our bridegroom.

Thus the bride is to be regarded as a heavenly gift come from the gods, for by means of another mantra (Rig Veda X., 85, 36) the bridegroom addresses her:—Mahyam tvâ dur gârhapatyâya Devâh: 'The gods have given thee to me for the lordship of the house.' And if the bridegroom is made to look upon his wife as the celestial bride, she in her turn looks upon him as one who is born from tapas, for the Taittirîyans have incorporated in their marital mantras the first two verses of Rig Veda X., 183 (*vide* the Ekâgnikânda I., 11, 1 and 2); in the first of which the bride addresses the bridegroom to this effect:—

I found thee to be born from tapas, to be developed from tapas, to be contemplating in mind. Bestowing offspring and riches here be thou, who longest for offspring, born with (thyself as) offspring.

The original of the last part is:—prajāyasva prajāyâ putrakâma. The idea is that the father himself is as it were born or reproduced as sons, and so in the nâmakarana or name-giving ritual the father addresses the child by a Vedic verse ending with:—atmâ vai putra nâmâsi:—'thou art myself called son.' I think the expressions 'born from tapas' and 'developed from tapas' qualify 'thee,' the bridegroom. But if we construe the first part as: 'I found thee to be contemplating in mind him who is born from tapas and developed from tapas,' there seems to be in it an allusion to the tapas-born Son of Prajâpati. In return the bridegroom addresses the bride by the second verse to this effect:—

I found thee deeply contemplative* and to be wishing for maternity. Become thou in respect of me an exalted mate; † and be thou, who longest for offspring, born with (thyself as) offspring.

Thus the qualification necessary for entering into wedlock is to be born from tapas, knowledge or righteousness, and to be deeply contemplative. Of what? Evidently of the serious moral responsibility of wedded life. The husband and wife ought to be highly moral and religious not only for their own sake, but also for the purpose of infusing their spirituality to their issue. The object of marriage is not to satisfy lust, but to get dharma-prajā, righteous offspring, which requires good heredity. The Grihyasûtras of Âpastamba lay down this vrata for the wedded pair, viz., that for three nights from the first day of the wedding the husband and wife should eschew salt and spice and sleep on the ground, putting a stick called Gandharva-samit as a barrier between them in their bed and observing brahmakarya, which here is explained to mean strict celibacy. Thus at the very outset lust is to be conquered under a severe test of temptation. ‡ And at the second half of the fourth night the stick is removed, and when removing it, Gandharva Visvâvasu, who was supposed to have been in it spiritually, is besought (by a mantra of the Ekâgnikânda, and which is the same as Rig Veda X. 85, 21 and 22) to leave the bride and unite her to her husband and seek another [damsel not yet married whose virginity is to be guarded] in her parental house. As go, among other things, means Vâk, and as Vâk is the goddess of knowledge, this Gandharva may be viewed as the holder or guardian of Vidyâ in the

* *Deeply contemplative.*—The original is *didhyānām*.

† *Mate.*—The original is *yuvati*, young woman; but *yuvâ*, young man and *yuvati*, young woman, are derived from *yu* to unite or join together, and seem to have originally meant man and woman joined or matched together. and as this generally takes place when they have attained their youth, the name came to mean young.

‡ In these days of infant marriage, simply the Mantras are repeated, the stick is placed somewhere and the bride and bridegroom sleep in different rooms. I am speaking of the custom in Southern India, where thank Heavens the nuptials are put off till after the girl's puberty.

latter's aspect as brahmakarya in the pure virginity of the bride. It should not be supposed that brahmakarya is lost after marriage. Brahmakarya enters into all approved conduct in any state of life. There are Purāṇic texts to say that even a married man who is true to the marital vow and not lustful is brahmakārin. The Gandharva, when leaving the stick, transfers the guardianship of the damsel to her husband who, by the wedding, has become grihapati, lord of the house, but as this grihapati and his wife are expected to maintain always the sacred fire in the house, that fire Agni is the spiritual lord of the house, as indeed he is called Grihapati. I have shown in the first volume that this Agni is symbolic of the Supreme Self, who is Sarvāntarah and the fountain of morality and goodness. If the husband and wife realize Him as their spiritual Guardian or Governor, and always do right and good according to His dictates, and offer their act to Him as a lesson learnt, practised, and delivered, they would make themselves His worthy children and worthy students sporting along in the world in a buoyant, joyous, felicitous spirit.

The period of three days which is to be devoted to celibacy in wedlock is the lowest period prescribed for the vrata. The Grihyasūtras of Āsvalāyana (I. 8, 10 and 11), in prescribing the same vrata for three nights, say that it may be continued for twelve nights, and that, according to some teachers, if it is kept up for one year, the son that would be born would be Eka Rishi, the one (matchless) seer. In this there may be an allusion to the vrata of tapas or austerity observed by Prajâpati for one year before His Son Rudra of eight names and forms was born (*vide* Vedic stories explained in Vol. I.,—that Son Prâjâpatya who is called Ekarshi, the One Seer, in the Īsâvâsya. That Son is in the heart's womb of all, loving them all as Himself, by realizing whom the knower ought to effuse himself as all the creatures that should be loved by him as himself. That is his spiritual birth—that, his prajā or offspring.

Universal celibacy being impossible, for if it can be

practised the whole mankind would become *non est* in a single century, marriage or in other words householdership is a sacred institution conducive on the whole to the moral excellence of mankind. Man and woman, by marrying and getting children and grand-children, and by social relationship with the members of the several families with whom they and their brothers and sisters and cousins and all their children and grand-children would be connected by marriage, would have a wide field for the exercise of harmonious conduct and of fortitude, love, pity, kindness, charity, hospitality, philanthropy, &c., in overcoming difficulties and temptations; in bringing up their own children and the children—sometimes left orphans—of their poor relatives; in tending the sick among them, foregoing comfort and sleep for days and nights together; in showing sympathy and help in sorrow and distress; in inviting a large concourse of relatives, friends and guests to share their joy and partake of their food on festive occasions such as those that are laid down by the *Grihya-sutras* and by local customs; in short in many other ways too numerous to be enumerated here. A proper discharge of all the duties of the married life will change the self of selfishness into the enlarged self of unselfishness, and prepare man or woman to realize Our Father, the Supreme Self, who loves the whole universe as Himself, and for the sake of whose Love, and not for anything else, wife, children, and all things become dear to the knower (*vide* the Sermon on Love in the *Bṛih. Ār. Up. II. 4*). In becoming the *kutumbin* or family man, man should always bear in his mind Our Father who is *Visva-kutumbin*, whose Consort is Himself as *Vidyâ*, for it is said that He doubled Himself as Husband and Wife,* and who is Himself the One-Manifold Son, for it is said that He Himself was born as the universe and entered into every creature and thing. This Unity of God has been explained in the essay on Creation

* To this idea may perhaps be traced the Purāṇic picture of *Siva* as *Ardhanārīśvara*, half male and half female. A Purāṇic text says the same of *Vishṇu* :—*Naranārīmayo Hariḥ*.

in the first volume. Similarly it is said :—*Ardho vâ esha âtmanah yat patnî* (Taitt. Br. III. 3, 3, 5):—‘ One’s wife is indeed the half of himself,’ and :—*Âtinâ vai putra namâsi* : ‘ O son, thou art myself called son.’ In other words father, mother, and children should be one harmonious unity of the homestead, and such unities of all homesteads should become one grand unity by the bonds of the love of our common Father. The wife should be the personification of *Vidyâ*, and her husband and children should so behave themselves as to be fit to be called *Vidyâ-pati* and *Vidyâ-putras*. There are texts found in the metrical *Smritis* to the effect that the bride is *Gaurî* or *Rohinî*. It is true that those texts belong to the age when the custom of girl-marriage at her eighth or ninth year—at all events before her puberty—had come in vogue ; but the thing to be noticed is the bright divine name of *Gaurî* or *Rohinî* by which the bride is called. During the marriage she and the bridegroom become privileged personages, elevated to divine rank, and spoken of as *Lakshmî* and *Vishnu*. This may be taken to indicate that they are expected to realize the Supreme *Dampatî* or *Jagat-Pitarau* that are concealed in the cave of their heart.

KUMÂRA.

Immediately after the mantra about Arundhatî, the *Ekâgnikânda* has the following Gâyatrî verse about Sadasaspati :—

Sadasaspatim Adbhutam
priyam Indrasya kâmyam
sanim medhâm ayâsisham

I approach the Prodigious or Wonderful Lord of the (sacrificial) hall, who is the giver of wisdom or insight, and who is dear and desirable to Indra.

This is verse 6 of *Rig Veda* I. 18, the preceding verses of which are about Brahmanaspati. Haradatta takes Sadasaspati to be either a deity of that name or Agni himself, the lord of the sacrificial hall, who is dear or desirable to Indra because the Soma drink wished for by Indra is in Agni's gift. In *Rig Veda* V. 23, 2, Agni is addressed thus : 'Tvam hi Satyo Adbhutah :—Thou art indeed Truth Wonderful. In the Agni-upâkhyâna which forms part of the Aranyaparvan of the Mahâbhârata, and which gives the genealogy of Agni in the form of his being himself his sons and grandsons consisting of the several kinds of Agnis and other objects connected with sacrifices, Adbhuta is mentioned as one of the Agnis, the son of Agni Sahas, Valour ; and the commentator thereon quotes this Sruti : Sahasas putro Adbhutah. In the *Rig Veda* I. 40, 2, Brahmanaspati is called Sahasas putra, son of valour. Prof. Max Müller, at pages 825-829 of his *Contributions to the Science of Mythology*, has shewn that Brahmanaspati, lord of words or prayers, *alias* Brihaspati, is one of the aspects of Agni. The Skandupâkhyâna which is in continuation of the Agni-upâkhyâna, and which forms the Adhyâyas 222—231, of the Aranyaparvan, is about the birth of Skanda *alias* Kumâra, with six heads, as the son of Agni Adbhuta, and about his becoming the general of the army of the Devas. The verse, I. 18,6, about Sadasaspati, is one of the Vedic texts upon

which the Itihāsa stories about the birth of Skanda seem to be based. I take Agni Sadasaspati to have developed into the Son God of these stories, the general for whose birth Indra, the head of the Devas, is stated in them to have ardently wished, and who with his six heads is Adbhuta, Prodigious or Wonderful.

The idea of the Itihāsa stories that Indra and the Devas were in need of a *senānya* or general for their army and ardently desired for his birth seems to have been elaborated from 'priyam Indrasya kāmīyam' of the verse in question. Indra is the most valourous god of the *Rig Veda*. In one of the martial hymns, X. 103, the Deva-senās or armies of the gods are spoken of thus :—

Indra is their netri, leader; let Brihaspati, Dakshinā (Largess), Yajña (Sacrifice), Soma go forward in them (*pura etu*); let the Maruts go in the van of the demolishing and victorious Devasenās (verse 8).

Even in some of the Upanishads Indra is the Supreme Deity; but in the subsequent period he became one of the loka-pālas, *i.e.*, the king of the loka called Deva-loka, with Brihaspati as his priest. Dakshinā, Yajña, Soma and Brihaspati, who is an aspect of Agni, are sacrificial deities, and their going forward in Indra's armies consisting of the Maruts, who are the Devas, indicates that the Maruts are the powers of righteousness and knowledge, exhibited in the metaphors of the rain-producing solar rays, having the sun as their leader. They conquer the powers of darkness, of badness and sin. Of the sacrificial deities, Agni is very important as being the flag of Sacrifice. He is Rakshohā, killer of Rakshas or Yātudhānas, beings representing falsehood and sin (*Rig Veda* X. 87; *vide* p. 67 of Vol. I.). In his aspect as Rudra, he is known even in the *Rig Veda* (VII. 46) as a warrior having a firm bow, discharging swift-flying arrows, and tigmayudha, having sharp-pointed weapons. This aspect of him is, among other aspects, emphasised in the Rudrādhyāya of the Yajur-veda (*Taitt. Sam.* IV. 5). He is there called not only the god of bow and arrows, but also Senānya, the General. *Rig-veda* I. 189, 1: 'Agne naya supathā,' &c., asks Agni to lead us

in good path, and war with and conquer our sin, the crooked-goer. It is true that in the *Rig-veda* Indra is the most heroic god, but when in the verse in question (I. 18, 6) the same *Rig-veda* says that Agni Sadasas-pati was *kāmya* even to Indra and that he is *Adbhuta*, Prodigious, it became easy to suppose that Indra and the Devas were in need of that aspect of Agni according to which he is *sahasas-putra*, son of valour, prodigious, and the most powerful *senānya* or general, leading the army of the gods to victory in the good path of righteousness, as his identity with *Brahmanas-pati*, lord of prayer or knowledge, well befits him to do. Moreover, even in the Vedic period the *indriyas*, senses, had begun to be called Devas or *Visvedevas* (*vide* Vol. I., p. 250), and so Indra seems to represent in many Purāṇic stories the lord of the senses which, when religiously trained to find in everything the hidden Child *Antaryāmî* whose symbol is Agni, must have Agni, the Fire of Knowledge, as their General in order to put down the *Dānavas*, the dark passions.

Kumāra is called *Agnibhūh*, son of Agni, while one of the versions of the *Itihāsa* stories about his birth depicts him as the son of Rudra. There is no contradiction in this, for Rudra is one of the aspects of Agni. Indeed the *Skanda-upākhyāna* clearly speaks of the identity of Agni and Rudra in two places. In the Vedic stories explained in the essay on Creation (Vol. I., pp. 484 and 485), Rudra of eight names and forms is born as the Son of *Prajâpati*, and his ninth aspect, which is all-pervading and which has entered into all forms, itself without any form, is Kumāra, the Child *Antaryāmî*, and I have tried to show that that Child is identical with *Hiranyagarbha*, and that He and His Father *Prajâpati* are identical. Whereas in the Vedic stories Rudra is the Son God, the *Itihāsa* stories depict Rudra *alias* Agni as Father getting Skanda as His Son—the Father Himself born or manifested as Son. They may well do so, for one of the Vedic stories about Creation, viz., the *Satapatha Brâhmana* (X., 2, 2, 1, quoted in Muir IV. p. 23) identifies Agni with *Prajâpati*, and among the Vedic

gods Prajâpati is pre-eminently Father. In the *Svetâsvatara-upanishad*, while one part of it (IV. 12) says that Rudra is *Hiranyagarbha*, whose birth (or realization in one's own heart) must be seen: '*Hiranya-garbham pasyata jâya-mânam*' (*vide* Vol. I., p. 461), another part (III., 4) has this variant of the sentence, viz., '*Hiranyagarbham janayâ-mâsa pûrvam*':—'He (Rudra) begat *Hiranyagarbha* in the beginning.' The former reading occurs also in the *Mahânârâyana-upanishad* X. 3. Taking the two readings together, there is the paradox of Rudra being *Hiranyagarbha*, and yet at the same time the father of *Hiranyagarbha*. We will see further on that the *Itihâsa* stories indicate the Son God Skanda *alias* Kumâra to be *Hiranyagarbha*. Indeed, one of them, viz., the *Skanda-upâkhyâna* clearly addresses Skanda as *Hiranyagarbha*, and if Skanda is identical with Agni or Rudra, and yet at the same time he is the son of Agni or Rudra, this paradox must I think be taken to mean simply that Agni is delineated in these *Itihâsa* stories in the aspect of Father Prajâpati who is *Svayambhu*, Self-born, the Father manifesting Himself as Son, the Child *Antaryâmî* in all creatures.

As the Son God Kumâra of the *Itihâsa* stories is identical with the Vedic Son God Rudra, the apparent indelicate particulars found in them in one form or another appear to be an imitation of similar particulars found in the Vedic stories about the birth of Rudra, and explained in the first volume. The indelicacies vanish when the inner meanings are realized.

Out of the *Itihâsa* stories, I shall take up first the story of the *Skanda-upâkhyâna*, *Aranya-parvan* 222—231, above referred to. As that story seems to be the same as the *Itihâsa* referred to by Haradatta in his commentary on the Vedic verse about *Arundhatî*, and is, in my opinion, a riddle evolved by putting a different construction upon that verse, therefore before narrating the story, I shall devote a few lines as a preamble to show why and by what inferences a different construction was put on the verse.

The original meaning of the verse as explained in the

essay on Arundhatî may be briefly recapitulated here thus :—

Inasmuch as the Seven *Rishis* (the solar rays as the seven priests) led Arundhatî (the star Aldebaran Rohinî at the time of her marrying the sun when she merges in his light as if she is shy to show herself) to attain dhruvatâ, starship or stability, as the first of the [seven] *Kṛittikâs* (as the shy star of the Pleiades), the [other] six (stars of the) *Kṛittikâs* bear mukhya-yoga, union of faces (in the act of kissing her on face). May this our bride prosper as the eighth of them.

In that essay I have given reasons for identifying the dhruvatâ conferred upon Arundhatî to be the starship of the shy star in the group of the Pleiades. I also stated there that in an age subsequent to the Vedic period the seven stars of Ursa Major or the Great Bear were looked upon as personifications of the two eyes, the two ears, the two nostrils, and the mouth, total seven, spoken of in the *Bṛihadâraṇyaka Upanishad* II., 2, 3, as the Seven *Rishis*, with Vāk, Speech, as the eighth among them; that in the *Mahābhārata* story about these Seven *Rishis* she who is Vāk in that Upanishad is exhibited as Arundhati, the only *Rishi* or Brāhman woman among the Seven *Rishis*; and that a shy star near one of the seven stars of Ursa Major was fixed upon as Arundhatî. The change of Arundhati's place from the Pleiades to the Great Bear must have taken place, long before the *Itihâsa* story arose, for in my opinion that story has arisen by looking upon the shy star in the Great Bear as the dhruvatâ attained by Arundhati. The express mention of dhruvatâ or firmness of character in respect of Arundhati and the fact that the Seven *Rishis* of the Great Bear keep only her near them, seem to have led to the supposition that all the seven ladies of the Vedic verse were their wives, that they saw reason to question the chastity of six of them, and that therefore they divorced and drove them out, keeping only Arundhati near them. There can be no idea of unchastity of married women without a male's figuring as a jâra or lover. Whom could the Seven *Rishis* suppose the lover of the six *Kṛittikâs* to have been?

Even Agni, for, according to the Vedic calendar, he is the devatā of the asterism *Kṛttikās*; and the poet seems to have thought that he may well depict Agni as jâra in this connection, because in the *Rig Veda* Agni is called the jâra of maidens and the husband of matrons (*jârah kanînâm patir janînâm*, I., 66, 4), and the jâra of dawns (VII., 9, 1). It being well-known that Agni's wife is Svâhâ, it was. I think, supposed for the purpose of evolving Agni's jâratva that without loving Svâhâ his mind was upon the wives of the Seven *Rîshis*, that, flying in the form of the she-bird Vinatâ to where Agni was, Svâhâ personated six of the wives one after another, except Arundhatî, and had Kumâra of six heads born as Agni's son, that soon a scandal arose of the poor innocent personated six wives of the *Rîshis* being really the mothers of the child, and led to their divorce; and that when the child came of age, he administered justice by conferring upon them and Vinatâ the starship of the seven stars of the Pleiades, and by compelling his father Agni to have Svâhâ only as his wife. Thus, by reason of the *Kṛttikās* being *dhruvâs*, stars in the heavens, which as symbolizing the immortal state cannot be had by sinful creatures, the story is so dexterously constructed as to show in the sequel that the personated ladies also are as pure and firm in their chastity as Arundhatî, and are *dhruvâs*, stars, like her. I feel no doubt that Vinatâ, whom the story adds to the group of the Pleiades, in order to make the number seven of it complete, is the shy star of that group, for Vinatâ means 'she who is modest,' literally bent (with *vinaya*). Vinatâ is well known as the mother of the famous bird *Suparna* (*vide* the beautiful story about her unjust slavery, her truthfulness and rectitude, and her ultimate triumph, in the essay on *Suparna* in the first volume); and the selection of this significant name by the poet, out of all other names of older stories, indicates that he was aware of the original meaning of the Vedic verse and of Arundhatî's starship as the shy star of the Pleiades, but that as she was

subsequently located popularly in the shy star of the Great Bear, in order to suit that fact he felt himself free to give a new meaning to the verse, selecting Vinatâ as a fit substitute for the place of Arundhatî in the Pleiades. And then the Mukhya-yoga of the Krittikâs seems to have been taken to mean their position as the *first* of the asterisms—an asterism which has for its devatâ Agni who in the Brâhmanas is called the first and the face (mukha) of the gods (*vide* Dr. Haug's note on the first sentence of the Aitareya Brâhmana).

The changed meaning of the verse, as may be inferred from the Itihâsa story, would be this :—

The Seven *Rishis* had seven wives called collectively Krittikâs, the first of whom was Arundhatî, but when they [divorced the six others, went to where the Great Bear is, became the seven stars of it, and] made Arundhatî the shy star near them, the [injured] ladies [had their innocence established and] became the stars of the Pleiades, the first among the asterisms.

As Agni's love of the Dawn is spiritual, the idea that like a jâra he cast his mind on the wives of the Seven *Rishis* is a riddle which must have an esoteric meaning. We have seen that the senses are called *Rishis* or *Prânas*. Their number is sometimes mentioned as seven and sometimes as five. In the Satapatha Brâhmana (referred to at p. 29 of this essay) in which Agni is identified with the Creator Prajâpati, it is said that the *Rishis* were *Prânas* and performing tapas became seven Purushas, that those seven Purushas became one Purusha called Prajâpati *alias* Agni, and that Agni performed tapas, created offspring (the universe) by himself being born as many, and offered himself as an oblation into the fire. The esoteric significance of this riddle must be some such thing as that stated in Vol. I., pp. 417 and 418. These Seven *Rishis* or *Prânas* are clearly indicated in the Brihadâraṇyaka II., 2, 3, already referred to, to be the two eyes, the two ears, the two nostrils, and the mouth. In the Vedic ritual these are designated the Seven *Sîrshanya* *Prânas* or *Vâlahkilyas* (*vide* Vol. I., p. 249). They are *Sîrshanyas* because they are all located in the head. The *Khândogya-upanishad* III. 13, in mentioning the number of the *Prânas*

as five, identifies them with the eye as sun, ear as moon, speech as fire, mind as parjanya, rain, and vāyu or breath as Ākāśa, and calls them the Five Brahma-Purushas. In explaining the Purāṇic story of *Rishi* Maudgalya's becoming five youths to love Nāḷāyanî, I stated that the knower becomes "all-eye, all-ear, all-speech, all-mind, all-breath to love Vidyâ" (Vol. I., 505 and 506). In explaining the story about Linga worship, the wives of the Seven *Rishis*, who fall in love with Rudra as soon as they see him, and who go after him madly to the dismay of their husbands, I have taken to be the self-same Seven *Śīrshanya Prânas* of the head, personified as the *Rishi*-wives in order to fall in love with the Supreme Self (*vide* Vol. I., pp. 507 and 508).

Similarly, here also I would take the *Rishi*-wives to be the *Śīrshanya Prânas*. Svâhâ personates all of them except Arundhatî, because she herself as Vâk is identical with her, and the personation seems to mean the infusion of her spirituality as Vidyâ into them and the leading them all god-ward, for the same *Bṛihadâraṇyaka* which calls the *śīrshanya* or facial senses *Prânas*, says in another place (II. 3, 6) about the Juice (which in the essay on Creation I have identified with the tapas-born aspect of Our Father) that the *Prânas* are satyam, truth, and that He (the Juice) is satyasya Satyam, Truth of truth. The senses seem to be figuratively called truth, evidently because they give us a true knowledge of all existing things seen, heard, smelled, tasted, &c., and of the wonderful law and design underlying all phenomena in Nature, and because without such knowledge there cannot be that religious sense in its full poetical exuberance by which the Wonderful Cause or Truth of the wonderful universe is known. The *Vishayas* or objects known by the respective senses seem to be personified as their husbands, the Seven *Rishis*. The worldly objects enchant the senses and are their *Kâmas*,* Cupids, as it

* Sometimes the objects of kâma, desire, are themselves called kâmas (*kâmyante iti kâmah*) in such sayings as: 'na jâtu kâmah kâmanâm upabhogena sâmyati.'

were, making them see nothing beyond those objects at first. But when the religious Sense, who may be called either Vâk or Vidyâ or Medhâ or Sraddhâ, springs in due time like a high-soaring bird and enters into and transforms the senses with all the overwhelming fullness of her spirituality, the Great Kâma, Love, the Supreme Self of universal love, is *the One* Object that is loved as the Truth of truth. That Which was hitherto unseen, unheard, unsmelt, untasted is now seen, heard, smelt, tasted everywhere. This seems to be the meaning of Svâhâ's personating the *Rishi*-wives and loving Agni, who, of all the Vedic gods, is called Kâma, as under that name he gets an oblation in order to his making the kâmas or desires of the sacrificer satyakâmas, true, fulfilled desires. (Taitt. Br. Anuvâkas 1 and 2). According to the *Khândogya*-upanishad, the Supreme Self located in the heart is Satyakâma. The worshipper who realizes Him can only have worthy desires. In the upâkhyâna of Sakuntalâ in the Mahâbhârata, the Antaryâmî is called Purâna Muni, the Ancient Sage, and Hrikkhaya, resting in the heart, the Witness of man's good and bad acts (Vol. I., p. 82). Hrikkhaya or 'he who resides in the heart' is one of the names of Cupid, who is Manasija, mind-born, residing in the heart of youths, and who is also called Âtmabhûh, self-born. But to the knower the real Cupid is the lovely Child Antaryâmî, called variously as Hrikkhaya, Âtmabhû, Syayambhu, Ritaja (born from sacrifice), Prathamaja, the First Born or the Son of the Ever First. The Vedic mantra about âtmasamâropana or the placing of Agni in the sacrificer's heart indicates that Agni was looked upon, not simply as fire, but as the emblem of the Antaryâmî (Vol. I., p. 496). Looking upon Indra as the lord of indriyas, senses, and also the lord of vîrya, valour, as indriya means also valour, Agni Sadasaspati, who, as already shown, is Satyakâma, becomes kâmya to Indra in order to conquer the dark passions, and so Sadasaspati is not simply the visible fire kindled in the sacrificial hall, but the Antaryâmî, the Lord of conscience, glowing in the hall of

the heart. When through the religious Sense all the senses are directed god-ward, the objects or *Rishis* divorce them and merge themselves in That One Vishaya or Theme of the *Sâstras* by Whose Light all the universe is shining, including the stars of the Great Bear in which the Seven *Rishis* are poetically located. If as I think Svâhâ is Vâk, her love of Âgni Brahmanaspati is as it should be, for in the *Rig-veda* another name of Brahmanaspati is Vâkaspati, the lord or husband of Vâk. The original identity of Vâkaspati with the Creator Brahmâ *alias* Prajâpati is proved by Brahmâ's spouse also being Sarasvatî *alias* Vâk, his own daughter. This paradox of daughter-wife vanishes if it is borne in mind that the daughter is mind-born. The Dawn who rouses creatures from slumber to the state of thinking, wording, and doing represents Sarasvatî, the goddess of knowledge, and Light as she is, she expects good thoughts, good words, and good deeds from mankind. In this sense the identity of Ushas, the dawn, with the goddess Vâk is proved by the fact that she who is mentioned as Ushas, the daughter and wife of Prajâpati in the story of the *Aitareya Brâhmana* according to which Prajâpati's stag form is shot by Rudra, is clearly stated in the *Purânas* in reference to the same story to be Vâk, Sarasvatî, &c. (Vol. I., 477—479). Such is the spiritual nature of Ushas, the dawn, whose jâra, lover, Agni is in the *Rig-veda* stated to be. The ancient poets seem to have delighted in riddling with the Dawn lady. In the two Vedic stories about the birth of the Son God, his mother Ushas, the dawn, is subjected to the paradox of polyandry. According to one story (that which is found in the *Kaushîtaki Br.*, quoted in Vol. I., p. 485) Agni, the god of fire, Vâyû, the god of wind, Âditya, the sun, and *Kandramas*, the moon, beget the Son God upon their own sister Ushas. These gods seem to be the senses, seeing that the *Khândogya* III., 13, already referred to, describes the senses as sun, moon, &c. The meaning of the paradox seems to be that the senses, *with one united accord*, realize the Antaryâmî Child by union with Ushas Vidyâ. In the

other story (that which is found in the *Satapatha Br.*, quoted in Vol. I., p. 484), Prajâpati, the archetypal Sacrificer, is personified as Sacrifice itself as the year because the whole of the year is devoted to sacrifice, and he and the six *Ritus*, seasons, beget the Son God upon Ushas. The seasons seem to represent the different sacrificial rites performed in them and are the senses as it were of the year as Sacrifice. The meaning of this paradox seems to be that the Antaryâmî is born, *i.e.*, realized, as the Son of Sacrifice from the womb of Vidyâ, like the morning sun from the dawn Ushas. Prajâpati's Creation is spiritual. His becoming the universe and offering himself as an oblation seems to mean that He has made himself the Antaryâmî in all, loving one and all as himself. By means of this sacrifice He, the Father, begets himself as the Antaryâmî Son, and this spiritual act is done by union with Ushas Vidyâ. The *Khândogya-upanishad* I., 1, 10, says that whatever man does with Vidyâ, *Sraddhâ*, and *Upanishad* that alone becomes *vîryavattaram*, most efficient or effective.

The Itihâsa story about the birth of the Son God Skanda, though much influenced by these old riddles, exhibits its own originality by clothing the same truth in new riddles. The chief variety that strikes me is this: whereas in the Vedic stories there is the riddle of the Son God being the offspring of many fathers and one mother, there is in the Itihâsa story the riddle of his being the offspring of several mothers and one father.

With this preamble I shall now proceed to narrate and explain the Itihâsa story bit by bit, dividing it into convenient sections. It is a very long one, but I condense it and give its salient features:—

I. *Mârkandeya* says, O king, hear all about the birth of Kârtikeya, the *Adbhuta* or Wonderful Son of Agni *Adbhuta*, brought forth by the wives of the Seven *Rishis*. In the *Deva-Dânava* battles the *Devas* were often defeated. One day when Indra was going near Mount *Mânasa*, he saw a fair damsel, called *Devasenâ*, being forcibly carried away by *Kesin*, who had married her sister named

Daityasenâ, and who wanted to marry her also even against her will. Indra rescued her, and she begged him to find for her a husband who should be able to protect her from the Daityas.

Mount Mânasa, the mental mountain, seems to signify the hard, topmost part of human body, the head, which is the seat of mind and of the Sîrshanya Prânas, eyes, ears, &c. The mention of this mountain at the outset indicates that the story deals with the mental and ethical world. The Devas represent righteousness, the Daityas the reverse of it. I take Devasenâ, the army of the Devas, and Daityasenâ, the army of the demons, to be respectively Vidyâ and Avidyâ. They are sisters as it were as the ideas of good and bad spring from the same mind, just as day and night, light and darkness, are fancied in the *Rig-veda* to be sisters. Keshin means the shaggy. The sun having golden hairs may be called Keshin, but here Keshin signifies sin, the dark, shaggy being. Naturally he marries Avidyâ and wants to force Vidyâ also, but Indra rescues her by his valour as he is Sakîpati, the husband of Strength. Lady Devasenâ is his own army, and as the object of the story is to show that a Senâpati or General of prodigious valour was kâmya, wanting, to him, the lady asks him to find her a fit husband.

II. Just then the sun was rising. In the Udaya mountain (the eastern horizon), the Deva-Dânava battle was going on; the east glowed red; Agni entered the sun carrying the offerings made by the Bhrigus and Angirases; and the moon also entered the sun [it must have been the last day of the dark-fortnight]. Indra thought that either Agni or Soma should be able to generate a son fit to become the husband of Devasenâ, and went with her to the god Brahmâ, who said that she would get a suitable husband in due time.

This shows how the time of the dawn and sunrise, which has so much inspired the poetry of the *Rig Veda*, has continued to inspire the poetry of the subsequent age also. The Deva-Dânava battle is the battle between light and darkness, between righteousness and sin. At that time, Indra in the character of a solar god rescues the

damsel. This done, he, in the subsequent part of the story, becomes a spiritual god, leaving Kumâra, the hero of the story, to figure in the metaphor of the sun, as will be seen further on. The gods Agni and Soma are the very souls of sacrifice, and so one or the other of them is thought fit to generate the son of sacrifice. According to the henotheism of the *Rig-veda*, the Ono Sat is called by different names and each doity that is praised is supreme. This trait is found in the earlier Purânas also to some extent ; but as the concept of one name is distinct from that of another those names have, for the purposes of praise and worship, become different deities. Therefore, while the name Indra settled itself down as representing a god of valour, and sometimes as the lord of the indriyas, senses, the name Brahmâ came to signify Vidhâtâ or Vidhi, he who ordains. So Indra goes to Brahmâ for getting the birth of Kumâra ordained.

III. Just then the Seven *Rishis*, *Vasishtha* and others, were performing a sacrifice, accompanied by their wives. The sacrificial fire Agni Adbhuta fell in love with the wives, and fondly cast his glow upon them, which made them look more beautiful ; but he dared not propose to them, they being married ladies, and by sheer disappointment he went away to vana.

The *Rishi*-wives are, as explained in the preamble, the senses, and their husbands the worldly vishayas, objects, holding the senses under the sway of their spell and utilizing them in selfish yajña, acts. There is stationed in the altar of the heart Agni Kâma, the Lover and Para Purusha, really the Great In-dweller, but outwardly the other man—other than their husbands. He wishes the senses to love Him—to give up indulging in phenomenal, perishable objects and to sense the Immortal Self concealed in all phenomena ; but so long as they are mastered by their wordly husbands, He gets no chance of winning them, and goes away to vana, wilderness. Where selfishness dwells, the Self of unselfishness cannot dwell, and betakes Himself to wilderness. The beasts of jungle are better company

than men when they are beastly. Vana is taken here to mean water. So Agni hides in water, in the deep depth of the heart, unfathomable to selfish man. In *Rig-veda* X., 51, Agni runs away and conceals himself in woods or waters, and the Devas find Him as a child concealed in the ulba or case (of phenomena). He queries them as to what is Agni's firewood, which leads one god-ward, and which of the gods beheld his forms in many places. They reply that it was Yama that beheld Him effulgent in His tenfold secret dwelling, and verse 5, as rendered by Griffith says:—

“Come; man is pious and would fain do worship; he waits
prepared; in gloom thou, Agni, dwellest,
Make pathways leading god-ward clear and easy, and bear
oblations with a kindly spirit.”

Yama is the god of conscience, controlling mind. He is able to find Agni, who as the Self has gone into every object and is Visvarûpa, the One-Manifold. When everything is darkness and gloom in mind, piety or righteousness prepares the worship and asks Him to come out from His hiding place; Agni's god-ward-leading firewood can only be righteousness, which is the only fuel which can make the Great Fire, the Self, shine for us, and lead us god-ward.

IV. While on the one hand Agni loved the *Rishi*-wives, on the other Svahâ loved Agni. She too kept her mind to herself. But clever woman she is: she assumes the form of Sivâ, the wife of Ângiras (one of the Seven-*Rishis*), and goes to Agni, who at first is amazed, but she tells him, ‘We the *Rishi*-wives came to know your state of mind; the others have sent me first and they too will meet you by and bye.’ And then, one after another, she assumes the forms of five of the others, for she could not assume the form of Arundhati (the wife of Vasishtha). In those six forms she meets Agni and carries His Retas six times to Mount Sveta, and puts it in a golden pot there at a place overgrown with *sara* reeds. On the way to and from Agni and Mount Sveta, she assumes the form of the she-bird Garudî *alias* Vinatî, in order that no suspicion might fall upon the personated wives by her being seen to move about in their forms. In six days Kumâra bursts forth from the pot, with six heads, one of which is of a goat, all set on one

It is to be understood that the useless nature of the selfish yajña was found out and mind awakened. So, Svâhâ being Medhâ or Vâk or Brahmavidyâ loves Agni, enters into the senses, the *Rishi*-women, and directs them god-ward. She herself as Vâk is identical with Vâk Arundhatî, and so it was not necessary for taking up her form. From the very moment the wives are thus made spiritually to meet Agni, their husbands must be understood as having merged in Him, the Object of objects, the Self of all. As explained in the preamble, the six *Ritus*, seasons, of the Year as Sacrifice Prajâpati are changed into the six *Rishi*-wives here. *Ritu* is a masculine word. So in the Vedic story the *Ritus* figure as males in generating their conjoint son, the Son God. But here as *ritu*, in another sense, belongs to the female, and as there can be no conception without it, they are changed into the six *Rishi*-wives representing the senses in order that they may conceive the spiritual Retas of Agni and bring forth the Son God, the Son of Sacrifice, for his father Agni represents Sacrifice. If the sacrificer piously goes through the yearly sacrifice, the Sun of the completed year rises to him as Âditya, the Son of altar Aditi, with *six* heads and *twelve* hands, with which to always remind him of the religious acts he has to perform year after year in its *twelve* months and *six* seasons. That Sun is not simply the phenomenal sun, but the Self in the sun—that Self who as the One Self of the universe shines in the âkâsa of the heart, as Kumâra's another name Guha, as explained further on, will show.

Svâhâ's taking up the form of the bird Vinatâ may be taken to indicate that she as Vâk is the Gâyatrî verse :—Tat Savitur varenyam, &c. It is said of Gâyatrî that she flew up and brought ambrosia from heaven (Vol. I., p. 83) ; and I have tried to show that the Vedic stories about the birth of the Son God, who is distinctly called Gâyatra, indicate Him to be the Bhargas of Our Savitri, Father—the same Bhargas which the Gâyatrî verse just quoted puts forth before the twice-born for their contemplation (Vol. I.,

pp. 484—487.) So Svâhâ as the bird Gâyatrî utilizes the purified senses, flies up to Agni, and brings forth the Son God Kumâra.

The Sveta or White Mountain where He is born seems to be the eminence of purity,—mountain because in ethics purity is elevated or high.

The weapons He wears may be all the good qualities with which to always put down the bad ones.

It is from the reed called sara that saras, arrows, are made; and so our Senânya is fittingly born in a bed of saras, arrow-reeds, like the morning sun born in a bed of his own shooting rays.

The Retas is spiritual, that which is spoken of as the Retas of Mind in *Rig-Veda* X., 129, 4, about which *vide* essay on Creation in Vol. I. One of Agni's names is Hiranyaretas, the gold-coloured flame of fire being its retas going upward, heaven-ward. Retas means also son (*Rig-Veda* I., 68, 4). Similarly garbha means, among other things, the child. So Hiranya-retas and Hiranya-garbha would be synonymous; and though Hiranyaretas originally meant Agni, as one who has golden flame or one who is golden child (for Agni is the pet child in the Vedas), the name is capable of meaning one who has a golden child. So Agni Hiranyaretas becomes the father of Hiranya-garbha.

The golden pot in which the child is born is another indication of His being Hiranyagarbha, identical with the Vedic Son God Agni-Rudra, *alias* Îsa, about whom the Îsâvâsya Upanishad, verse 15, says:—‘The face of Satya is concealed in a golden pot! O Pûshan! Uncover it for my seeing Him (*i.e.*, Satya) who is Satyadharma’ (*vide* Vol. I., p. 493, about the Deity of that Upanishad). This description refers to the Self in the sun according to the Antarâditya-vidyâ.

The same universal Self is the Self in the sun as well as the Self in the heart, the Antaryâmi, according to the Dahra or Hârda-vidyâ, the Glorious Son aspect of Our Father, the Hiranya-nidhi, golden treasure-trove,

concealed in the kshetra, field or body of man, and found only by Kshetrajñas (*vide* Vol. I., p. 353, about the name Kshetrajña for the knower). One of the names of Kumâra is Guha, which is also one of the names of Rudra, who is identical with Agni, and Who is the Son God in the Vedic stories. Guha seems to mean the Concealed. Agni supports heaven and earth, is Visvâyu, the Life of all, and has gone into cave and cave (guhâ guham gâh), and He gives Great Wealth to those who know Him dwelling in the cave, who approach (Him Who is) the Stream of Rîta, Truth or Sacrifice, and who release or churn Him out (*Rig-Veda* I., 67, 3 and 4). The churning out of Agni who is concealed in the Arani or firestick seems to symbolize the churning of mind for drawing forth the Self, concealed in the cave of heart—that Self Who is the Life of all and has gone into cave and cave, because as Antaryâmî He is Sarvântaraḥ. It therefore appears to me that the name Guha must have meant Kumâra to be Antaryâmî.

V. He played with a cock; and that bird became the ornament of his banner.

As the cock-crow awakens men from their nightly slumber, the cock seems to be a symbol for prabodha, the awakened or enlightened state.

VI. By discharging arrows He made a rent in Mount Krauñka, the son of Himavat; and through the passage thus made, flamingoes and eagles go to Mount Meru.

The Taitt. Samhitâ II., 5, 11, 1 divides voice into Âsura, Mânusha, and Daiva, and calls the Âsura voice krauñka. Krauñka is the wading bird heron, having a crooked neck; the name is derived from kruñk, to curve or make crooked. In the Râmâyana the male of the krauñka pair is shot by a hunter, who seems to be in disguise the Son God Rudra, the Bowman of the Vedas, and the bird killed seems to signify the seed of samsâra. Apte's English-Sanskrit dictionary, under the word heron, gives baka as a synonym for krauñka. Krishna tears asunder an Asura who came

in the disguise of a baka bird, and an Asura of that name, Baka, is killed by Bhîma. This bird baka has given its name to roguery, cunningness, hypocrisy. I think krauñka symbolises man's samsâric or embodied state with the head as the mountain. Now there is the Upanishadic saying that the knower uses his soul as an arrow set in the bow of Om-kâra, and shoots it into Brahman, which is the Great Aim, and becomes one with It (*Mund Up.* IV., 4). The knower practises this shooting every day in his upâsana of Brahman, but his final shooting is when at the time of death the soul quits the body. The soul of a true Yogin is said to quit the body by forcing a way out through the top of the head, and this idea, if taken literally, seems to be very old (*vide* Taitt. Up. I., 6, 1,—“vyapohya sîrshakapâle”; and Subâla Up. 11th Khandâ.—“Mano bhinatti, mano bhitvâ sîrshakapâlam bhinatti,” &c.). On the top of the head of the infant there is a soft pit, the fontanelle, which remains open a considerable time after birth. The soul is fancied to leave the body through the mouth, or the nostril, or the ears, or the eyes, or the anus (which way, it is thought, is sure to lead to hell), or, as already stated, by forcing a way out through the fontanelle. Sometimes we meet with persons in India who say that they have actually seen the top of the head of such and such a pious man open out at the time of his death. Whether the closed up and hardened fontanelle can ever open afterwards is a question for medical science to decide. If the Yogin can, by the exercise of his breath and concentration of mind upon Brahman, open the fontanelle or Brahmarandhra as it is called, and find an exit through the topmost, skyward part of the body, that would be, it seems to be thought, the fit utkrânti, upward exit, for him.* But sayings, paradoxical and absurd if taken literally, would be sensible and instructive if taken

* The skull of the Sannyâsin's dead body is broken by beating cocoanuts over it, before interment with a good quantity of salt. Among Brâhmanas interment is exceptional to Sannyâsins, and cremation the general custom.

allegorically. In ethics there are two worlds, one morally good, the other morally bad. The one is higher, the other lower. The lower consists in confining the soul's love to its own body and doing things for self-aggrandizement even harming others. The higher consists in the soul's swelling beyond the body and loving all creatures as self. Thus the demon of samsâra is not really the body which is innocent if the mind is all right, and which, if well utilized, is the instrument for doing good. The demon is the idea which confines the soul's love to its own body. It is this demon whose body as the *Asvattha* tree of samsâra or selfishness should be cut down by the sword of knowledge; and as the higher world is above the head of that demon, the soul must soar up and force a way through that head to the other world. Here I may quote an analogous case. The Upanishads say that the Path of Light to Heaven is for those who die in day, the bright fortnight, the *Uttarâyana* (the six months of the sun's northern career), &c., and the Path of Smoke for those who die in night, the dark fortnight, the *Dakshinâyana*, &c., from which there is a return to samsâra. Taken literally the result would be that persons, however good, dying in night and the *Dakshinâyana*, would revert to samsâra. This is absurd, and so the author of the *Brahma-sutras* (IV. 2, 18 and 19) explains it away as not applying to the knowers, who, he says, will get Brahman whether they die in day or night, *Uttarâyana* or *Dakshinâyana*. The thing is this: all that is bright in the path of Nature seems to be utilized as metaphor for the mentally bright path of righteousness; and all that is dark for the path of selfishness. Man should quit this world in light or righteousness and not in darkness or sin. The Son God, as the highest Ideal of the Knower, shoots His Self as the arrow upwards, breaking through the head of samsâra, and thereby he makes a path for the birds. Who are they? The *Sannyâsins*, for they are called *hamsas*, flamingoes; and the high-soaring eagle also should be taken here as a metaphor for the Knower. Mount Meru

as the abode of the gods seems to signify Heaven here. It is from this feat of making a way through the *Krauñka* that Kumâra is called *Krauñkadârana*. Parasu-Râma, son of Jamad-Agni, seems to be the prototype of Kumâra, son of Agni. He, too, shoots an arrow through the *Krauñka*, and makes the hole called *Krauñkarandhra* and *Hamsadvâra*, *vide* the *Meghadûta* of Kâlidâsa :—"Hamsadvâram Bhrigupatiyasovartma yat Krauñkarandhram."

The *Krauñka* mountain is mentioned in *Taitt. Âranyaka* I., 31, along with other mountains. According as the forms of the peaks of mountains are, they are likened to different objects and named after them. But myth-makers have sometimes utilized those names esoterically. The making a hole through a mountain by discharging arrows is a paradox which cannot have originated without a hidden meaning, and I have attempted to indicate what it may be.

VII. This prodigious son of Agni *Adbhuta* set the hair of people on end and made them enquire 'Whose son is he?' Soon rumour spread that he was Agni's son born of the six *Rishi*-wives and *Garudî* (*Vinatâ*), and no one suspected *Svâhâ*. The *Rishis* divorced the six wives and refused to take them back although *Svâhâ* said it was all her doing.

When the senses love the Supreme Self, all the objects are merged in Him, and they no longer wish to hold them under their sway.

VIII. *Visvâmitra*, one of the Seven *Rishis*, came to know that the wives were innocent. He performed the *jâtakarma* and other *samskâras* to Kumâra, and composed a *stava* praising him and his feats, and became very dear to him.

Simply because in some portions of our ancient works the senses are personified as the Seven *Rishis* or *Rishi*-wives it does not follow that the *Rishis* *Vasishtha*, *Visvâmitra*, and others should be understood everywhere to be the senses. *Rishi Visvâmitra* is the reputed author of the famous *Gâyatrî*, 'Tat Savitur varenyam,' &c., which in the
confers the state of *Brahmakarya* on

the initiated boy. Kumâra is a god of perpetual *Brahmakarya*, bachelorship, and in parts of India women are prohibited from going into his temple. So *Rishi Visvâmitra*, the father of *Gâyatrî* and *Brahmakarya* in its highest sense, honors himself by performing all the *samskâras* to Kumâra. Probably a *stava*, the authorship of which was attributed to *Visvâmitra*, was in existence, praising Kumâra. The *Gâyatrî* verse itself is about Our Father's *Bhargas*, Light, Whom I have identified with the Son God (Vol. I., 486 and 487). Thus the propriety of making *Gâyatrî*'s reputed author himself perform the *samskâras* to Kumâra is very clear, but why of all the *Rishis* should *Visvâmitra* become very dear to Kumâra? Partly by reason of his performing the *samskâras*, but chiefly I think by reason of his name meaning 'the friend of all?' The *Antaryâmî*, who loves all creatures as himself is *sarvabhûtasuhrit*, the hearty friend of all.

IX. The *Devas* feared that if the boy was left to grow, he might surpass *Indra*, and so they begged *Indra* to kill him; but *Indra* said that it was not becoming of him to fight with a mere child. The *Devas* then sent the Mothers (supposed to carry away young children by convulsions, small-pox, and other diseases) to kill the child Kumâra; but he was proof against death, and made them his mothers, one of them named *Krûrâ*, the Cruel, daughter of the Sea of blood, becoming *dhatrî* or wet nurse to him. *Agni* also stood by the Child always and protected him.

To the invincible, any person howsoever cruel to others becomes harmless. The Strong and Good converts even the bad into good.

X. *Agni* assumed a goat-headed form and played with the boy with play-things on the mountain.

Both *Skanda*'s goat-head and *Agni*'s goat-head may be the head of Sacrifice, as the goat is *pasu*, victim, and as such is sacrifice.

XI. Then the *Devas*, headed by *Indra*, came to fight with Kumâra. But Kumâra sent forth from his mouth a flame of fire, which burnt the *Devasenâs*, armies of the *Devas*, who abandoned *Indra* to his fate. Thus left to himself, *Indra* dealt a blow with his *vajra*

weapon to Kumâra with the result that a portion of Kumâra's right side was cut off and became at once another being called Visâkha, so named because he was born from the cut of the vajra :—

‘Yad vajra visasâd jâto

Visâkhas tena so 'bhavat.’

Seeing him Indra trembled and submitted. Kumâra then gave abhaya, fearlessness, to Indra and his armies, and the Devas became glad and blew their trumpets.

There are two aspects of Indra and the Devas, the one connected with indriyas, senses, in their sensual state, the other connected with spiritual valour.* When the lower aspect is put down, the higher aspect rejoices. In the higher aspect, Indra, who himself desired for the birth of the Senânya, cannot be jealous of Him.

In Pânini Skanda and Visâkha occur as two gods mentioned together in the dual, though according to Amara Visâkha is one of the names of Skanda himself. Skanda means the Effused, a name suggested by his being the Retas of Agni. Another name of Skanda is Kârtika or Kartikeya, son of the Krîttikâs (Pleiades), because, as the Râmâyana says, as soon as he was born the Krîttikâs nursed him at their breasts. This indicates that phenomenally Kumâra is the sun of the year born when the vernal equinox was taking place at the sun's conjunction with the Krîttikâs. The Râmâyana story seems to be older. Our story is aware of the older version, for it briefly alludes to it further on in section XV., but to suit the altered nature of its plot, it puts the fact of the motherhood of the Krîttikâs to Skanda to a later stage in Sections XV. and XVI., but it indicates the aforesaid astronomical significance by another description here, viz., that a portion of Kumâra cut off became Visâkha. Before explaining it, it is necessary to see what shades of meaning the names of Krîttikâ and Visâkhâ were capable of yielding to a myth-maker.

In current Hindu astronomy, the asterism Krîttikâ is likened to kshura, razor, *vide* the Ratnamâlâ quoted in Sir

W. Jones' work, Vol. IV., p. 77. But the name is derived from *kritti*, leather or hide, so named because the hide is cut out when skinning the carcass; and in the essay on Arundhatī I have tried to show that the asterism was named *Kṛttikā* because the Vedic poets likened it to the rain-cloud, which they metaphorically called the water-carrier's leathern bag made of *kritti*, leather. As thus *Kṛttikā* meant that which was cut out, Skanda's name *Kārtika* or *Kārtikeya*, son of *Kṛttikās*, was, in the hands of a myth-maker, a fit name to connect the wearer of it with being cut out.

Visākhā is another similar word capable of being punned with. It is a name of one of the asterisms. In the *Yajurveda* this name always occurs in the dual as *Visākhe*, probably because in the Vedic days the asterism was looked upon as consisting of two stars. *Visākha* means not only the god of that name, but also (according to Dr. Arthur Macdonell's dictionary) that which is branched, forked, also branch, and (according to Apte's dictionary) an attitude in shooting in which the archer stands with the feet a span apart. There can be no doubt that the original meaning is connected with *sākhā*, branch. Was the name *Visākhe* of the asterism the outcome of looking upon the two stars of it as being branched off from each other? Was the peculiar position of the two stars as thus branched off likened to the position of the two feet branched off or apart from each other in the shooting attitude? If so the sun or the moon when in conjunction with this asterism, standing as it were on the two stars of it, may well be fancied to be *Visāka* in the shooting attitude. Of course the two stars need not be exactly a span apart, but farther apart, to suit the giant-measure of the sun or the moon.

Counting the 27 asterisms beginning with the *Kṛttikās*, when the latter was the asterism of the sun's vernal equinox in the month of *Vaisākha*, the 14th asterism *Visākhe* would be the point of the full moon of that month, and also the point of the sun's autumnal equinox six months afterwards. That point would bisect *Visākhe*, part of which

would belong to one half of the year and the other part to the other half, and this may also be the reason why the asterism was called Visâkhe, the two branches. The Vishnu purâna II., 8 verses 76 and 77, speaking about the two vishuvas or equinoxial periods of the olden time still observed as sacred, says that when the sun is in the first quarter of Krittikâs, the (full) moon will be in the fourth quarter of Visâkhâ, and that when the sun is in the third quarter of Visâkhâ, the (full) moon will be at the head of Krittikâs. In the olden time the months of the winter and summer solstices were respectively Mâgha and Srâvana, the sun's Uttarâyana commencing from the first point of Dhanishtâ (the 21st asterism) and the Dakshinâyana from the middle point of Âsleshâ (the 7th asterism), vide Varâhamihira* quoted under Vishnu-purana II., 8, verse 81, by the commentator Vishnukitta.

Now the explanation I would propose of a portion of Kumâra cut off becoming Visâkha is this. In the month of Vaisâkha, when the sun becomes Kârtika or Kârtikeya by his conjunction with the asterism Krittikâs, Indra as an invisible spiritual god cuts off a branch of him, to comply with the fancy of the poet who has in view puns upon Kârtika and Visâkha; and the branch thus fancied to have been cut off from the sun jumps off as Skanda (Skanda means gushing or jumping), and shines as the full moon Visâkha in the attitude of shooting by being then in conjunction with the asterism Visâkhâ. Thus the dual gods Skanda-Visâkhau appear to be Sûryâ-Kandramasau, sun and moon, of the month of Vaisâkha.

In that shooting attitude Visâkha is terrible to Indra, who in the lower sense is one who indulges in indriyas, senses, sensual pleasures. To such men Visâkha in the shooting attitude is terrible. In the higher sense Indra is the god of spiritual indriya, valour, and chips off a bit of the sun Kumâra to show how that bit shines as the moon, the terror of the darkness of night. The moon

* Tapah ity uktâ pûrvâm Mâghâdyâ hy ayanakliptih prâktinâ;

Âsleshârdhâd dakshinam, uttaram ayanam raver Dhanishtâdyam.

represents all the stars.* Going from the shell of metaphors to their kernel, the Son God, the Antaryâmî, is the One Self in the sun, moon, and stars; by His Light all these shine. He shines both in day and in night, as our guiding Light both in our prosperity and adversity.

XII. Also from the (aforesaid) blow of Indra's vajra were born (1) a host of males called *Kumâarakas*, Boys, who became *Skanda's* troops, and who kill children born or yet in the womb, and (2) also a host of females called *Kanyâs*, or *Kumâris*, Girls. These Boys and Girls regarded *Visâkha* as their father and surrounded him to the delight of the seeing Mothers. Yea, men everywhere say that *Kumâra* or *Skanda* is Father (because he had the aforesaid Boys and Girls), and that *Agni* is *Rudra* and *Svâhâ Umâ* (the spouse of *Rudra*). Persons who have children or who wish for children worship them always. *Skanda* permitted the *Kumâris* themselves to become *Mâtris*, Mothers, some terrible, some good; and (these) Mothers regarded *Skanda* as their son. There are seven Mothers collectively called *Sisunâtris*, whose individual names are *Kâkî*, *Halimâ*, *Mâlinî*, *Bṛimhilâ*, *Âryâ*, *Palâlâ*, and *Vaimitrâ*.

The *Kumâras* and *Kumâris* may be taken to be the stars, fancied to have been cut out from the evening sun. In their apparent sizes they are small sparks, while the moon *Visâkha* is a big chip; and so they regard him as their father, as indeed the moon is *Nakshatresa*, lord of the stars. The paradox of these being his daughters as well as his mothers may be due to the stars being sometimes fancied to be daughters and sometimes mothers of the moon, or having the solar aspect of *Kumâra* in view, the stars of the night succeeded as they are by the morning sun are his mothers. They spring from the evening sun and give birth to the morning sun. The idea of some of them being good and some bad may be due to the auspicious and inauspicious characters attributed to the different stars in astrology. The *Kṛittikâs* (Pleiades) are popularly known as the Mothers, and although their good aspect as the Mothers of the vernal sun may have been the theme of poets, still as at that season there is a change in the weather from cold

* In the *Bhagavadgîtâ* *Krishna* says: *nakshatrânâm aham saâ.*—Among the stars I am the moon.

to hot, attended in parts of India by the outbreak of small-pox, hooping cough, measles, &c., more markedly perhaps than at other seasons, the asterism may have begun, popularly, to be dreaded as the killer of children.

The name *Sisumâtâ* seems to be used in the sense of being hurtful to children. Was this due to *mâtâ* or mother *Krittikâ* being taken to sound terribly to the ear as *mâthâ*, crusher, destroyer, or cutter? In India an epidemic disease, such as cholera, small-pox, measles, &c., is called *Mâtâ*, cholera, the most terrible of them, being called *Mâtâ Mârî*. *Mârî* means 'she who kills.'

As for the word *Kumâra*, it is taken to mean 'dying easily' (*vide* Dr. Macdonell's dictionary), and this sense of the word seems to be indicated when the *Upâkhyâna* further on says that all the Mothers, *Kumâras* and *Kumâris* of *Skanda* are *grahas*, attackers or takers, that cause abortion, or kill and molest infants by some disease or other up to their sixteenth year, that is so long as they are in *kaumâra* or young age, as mortality among infants is greater than among adults. But the paradox is that those who cause this mortality among *Kumâras* and *Kumâris*, boys and girls, are also called *Kumâras* and *Kumâris*. I think this is due to one of two other meanings which mythology was able to extract from *Kumâra*, viz., *ku*, the bad, and *mâra*, killer, *i.e.*, one who is a very bad killer, hurter. The other meaning is in a good sense, viz., *Kumâra*, one who kills the bad; the God *Kumâra* is not the child that dies easily, but is one who kills the bad.

The terrible sense of *Kumâra*'s troops of *Kumâras* and *Kumâris* is in keeping with the terrible sense the name of his father *Rudra* was capable of assuming in the *Veda*. *Rudra*, meaning originally the crier, came to mean the terrible and cruel; and in the *Rudrâdhyâya* of the *Taitt. Samhitâ*, all sorts of terrible forms are attributed to *Rudra*, along with his *Siva* or beneficent forms. He is the pati or lord of all kinds of thieves and deceivers (*stena*, *taskara*, *stâyû*, *mushna*, *kuluṇka*, *naktamkara*). Probably it is meant that He is in them all too as *Antaryâmî* and controls

them when the time for the waking up of their mind comes, or that He steals and robs the ideas of *mamatâ* or selfishness of men (see how the *sannyâsî* in the story of the Seven *Rishis* is the thief of their lotus stalks, Vol. I., p. 326). But taken literally, He is the god of robbers. Similarly His Son Kumâra too came to be regarded by thieves as their god, instance how the Brâhman rake and burgler Sarvalika in the *Mrikkhakati* drama, 3rd act, when beginning to bore a hole into the house of *Kârudatta*, designates thieves and burglars as *Skandaputras*, sons, or devotees, of the god *Skanda*, the teacher to them of four ways of boring holes, and how, for the purpose of success in the attempt, Sarvalika salutes the god by the epithets of *Varada*, *Kumârakârtikeya*, *Kanakasakti* (having a golden *sakti* weapon), *Brahmanya*, *Deva*, *Devavrata*, *Bhâskaranandin*, and *Yogâkârya*, whose most expert disciple Sarvalika calls himself to be. All these are sublime epithets. *Skanda* is the famous hole-borer by his having bored a hole through the *Krauñka* mountain, and He is *Yogâkârya*, the Teacher of the *Yoga*, because, as explained under Section VI., His hole-boring signifies His shooting His Self up, by the one-aim-ness or singleminded-ness of *Yoga*, through the topmost part of the head. And because the burglar too bores a hole in his own *Karma-yoga*, his *karma* being *kaurya* or theft, he calls himself the son of the hole-boring god ! What a misuse of the holy name by the professional thieves ! The gentlefolks who witnessed the drama played may have been scandalized at this misuse of the holy name, but for aught we know the poet may have concealed in it a satire upon such of the gentlefolks as are really gentleman-thieves ruining others in many ways, yet all the while calling themselves sons of God Our Father.

In mentioning generally these cruel Mothers and Kumâras and Kumârîs, the *Upâkhyâna* gives the names of some of them. They are :—(1) *Pûtanâ* *alias* *Sîta-Pûtanâ*,* a *Râkshasî* and *Pisâkî-graha*, (2) *Aditi* *alias* *Revatî*, (3) *Diti*, mother of the *Daityas*, (4) *Gavâm-mâtâ*, mother

* In *Hindustânî* the small-pox is called *Sitalâ*. *Sîta-Pûtanâ* is probably the cruel Mother Small-pox, so deadly to children.

of cows, (5) Saramâ, mother of dogs, (6) Mother of trees, whose seat is the karañja tree, (7) Kadrû, mother of snakes, (8) Vinatâ, a graha in the form of bird, (9) Mother of Gandharvas, (10) Mother of Apsarases, (11) Krûrâ, daughter of a sea of blood, whose seat is the Kadamba tree. Thus even Aditi, the benign mother of the Devas, has become a cruel graha here. Is this because in the *Bṛihadâraṇyaka* (quoted and explained in Vol. I., p. 420) Death is called Aditi in the sense of Devourer? Although in the *Rig-veda* Gandharva is the sun or the moon, still in the time of the *Bṛihadâraṇyaka* the name had come to mean a spirit possessing females (*vide* *Bṛih. Âr. Up. III. 3, 1 ; 7, 1*).

The *Upâkhyâna* also says in one place that a terrible being sprang out from Skanda's body and became the graha known as Skanda-apasmâra, epilepsy. As 'Skanda' is from a root meaning to gush up or effuse, the name Skandâpasmâra may be due to the gushing up of froth from the mouth in that disease. Soma, the moon, is king, and because he wanes in the dark-fortnight, consumption is named after him as Râja-yakshinâ.

Such are the pranks which words and fancies play in mythology. A word in its true etymon is like pure light, but mythology holds colored glasses to it and gets it to shine as different kinds of light. Let us now revert to the main thread of the story.

XIII. They (the seven mothers), by the favor of Skanda, brought forth a red-eyed terrible child called *Vîrâshṭaka*, having a goat's head, and also called *Navaka*, this goat-head being the sixth head, the most important of the heads, of Kumâra. With it *Bhadrasâkha* (another name of *Viśâkha*) created a *divyâ* or heavenly weapon called *Sakti*.

As one of the heads of Kumâra is thus said to be the head of *Vîrâshṭaka*, the latter seems to be identical with Kumâra. This *Vîrâshṭaka*, Heroic *Asṭaka* or Eight, seems to be a representation of the Son God Rudra of the Vedic stories, having eight names and forms from which His *Purânic* name *Asṭa-Mûrti* is derived. He is *Navaka*, the Nine, too, for the same Vedic Stories speak of the Son

God's ninth aspect which has no form and which has entered into all creatures. That is the Glorious Self, the Antaryâmi. The names, *Vîrâshtaka* and *Navaka*, thus interpreted, indicate the Son God Kumâra to be identical with the Vedic Son God. Kumâra's Sakti or Power seems to be that spiritual power which arises by realizing the soul as self-sacrifice, a sacrifice by which the soul swelling beyond its one body loves all bodies, creatures, as self. That is the Sakti-weapon able to kill the demons of selfishness and sin.

The Orion is the emblem of Sacrifice. Aja means the goat as well as the Unborn. I have identified Aja of *Rig-veda* X. 82, 6 with Yajña, Sacrifice (Vol. I. 407, 411, 460, 463). Aja, the Unborn, is one of the names of *Brahmâ* *alias* *Prajâpati*, and the *Mrigasîrsha* asterism of the Orion is (according to the *Satapatha Brahmana* II. 1, 2, referred to in Mr. R. C. Dutt's *Ancient India*, Vol. I., p. 265) the head of *Prajâpati*. That seems to be the Aja-siras or goat-head of Kumâra. The straight three stars of the Belt of the Orion, likened to the arrow in the Vedic story of *Sirius* *Rudra*'s shooting *Prajâpati* as the Stag Orion, seems to mean here the *Mrigasîrsha* asterism, likened to the piercing weapon Sakti. If, as I have fancied, *Visâkha* *alias* *Bhadra-sûkha* is the moon, his making the goat-head into the Sakti weapon is quite appropriate of the moon who is the regent of that asterism.

XIV. Kumâra became dear to the three worlds, and the goddess *Srî* herself attended upon him. The *Brâhmans* addressed him thus : 'O *Hiranyagarbha* ! Do Thou become *Saûkara*, the doer of good, to the worlds. Do Thou become *Indra*.' Kumâra enquired, 'What is the duty of *Indra*?' The *Rishis* said : 'The duty of *Indra* is to protect the good and punish the bad, otherwise even the sun and moon and the elements may not endure.' 'If so,' Kumâra said to *Indra*, 'be thyself *Indra* and order me what I should do and I shall obey.' *Indra* appointed him General of the *Devas* and married *Devasenâ* to him.

In the *Khândogya* *Indra* learns the Self from *Prajâpati*. Here having tested the Son, the Self, and found Him invincible, he makes him *Senâpati*. As *pati* means lord or

husband, His becoming Senâpati of the Devas is His marrying Devasenâ. As she is not a lady of flesh and blood, this wedding does not clash with Kumâra's being the eternal Brahmakârin. Vedic knowledge is the Immortal *Srî* to the good, as the Taitt. Brâhmana I. 2, 1, 26, says :—‘ *Rikah Sâmanî Yajumshi sâ hi Srîr Amritâ satâm.*’

XV. Rudra came with his spouse and gave Kumâra a golden necklace made by Visvakarmâ himself, for the Brâhmanas say :—‘ Rudra is Agni and Umâ Svâhâ; therefore Kumâra is Rudra's son. Rudra gave his Retas and it became Mount Sveta and there the Krittikâs made Agni's Retas (into Kumâra), for the Child was born by the entering of Rudra into Agni.’

This is an allusion to the story the details of which are found in the Râmâyana.

XVI. The six divorced ladies went to Kumâra and said :—‘ We are forsaken by our husbands, as somebody said that thou wert our son. Be thou our son, protect us, and give us imperishable Svarga, heavenly place.’ Kumâra said :—‘ You are my mothers and I am your son. Your wish (for heavenly place) will be fulfilled.’ Just then Indra evinced a desire to say something and, being asked by Kumâra to say it, said :—‘ Abhijit, the youngest sister (of Rohinî), became jealous of Rohinî (*i.e.*, of Rohinî's seniority among the asterisms), and went away to the woods to perform tapas, wishing for seniority. I feel bewildered at the loss of the star (Abhijit) from the sky, and [at once going to Brahmâ] I consider with Brahmâ this (subject of counting) time hereafter, and accordingly time beginning with (the star) Dhanishthâ is fixed by Brahmâ. Formerly Rohinî was (the beginning of) time, and [with Abhijit] the number [of the asterisms] was even ’ As soon as Indra said so, the Krittikâs (*i.e.*, the six divorced ladies) went up to the sky (in the form of) that asterism (the Pleiades) which shines seven-headed, and which has Agni for its Devatâ or regent. [Seven-headed because] Vinatâ also said that Skanda was her son, and he said to her, yes, be thou my mother [as one of the seven stars of the asterism] always respected by thy daughter-in-law (Devasenâ).

The whole of Indra's speech and what follows it, consisting of verses 8 to 13 of Adhyâya 230, are so very important that I give the original of them, with

Nīlakantha's commentary, in the note below.* It is the copy printed at Bombay that has the commentary. That and the Madras and Calcutta copies of the original read the last word of verse 9 as *kintaya*, 'do thou consider'; but as nothing is said about Skanda's considering the subject with Brahmā; as in the rest of Indra's speech itself Brahmā's having fixed upon Danisṭhā as the beginning of time is mentioned; and as there is no commentary on the second half of verse 9 to see what was the reading of the last word which the commentator had before him, I have chosen to read the word as *kintaye*,† 'I consider,' the present tense being used for what has just taken place. The object seems to be to show that everything—the disappearance of Abhijit and

* Abhijit spardhamānā tu Rohinyā kanyasī svasā |
 Ikṣhanti jyeshthatam devī tapas taptum vanam gatā || 8 ||
 Tatra mūdho 'smi bhadram te nakshatram gaganāt kṛyutām |
 Kālam tv imam param Skanda! Brahmanā saha kintaye || 9 ||
 Dhanisṭhādis tathā kālo Brahmanā parikalpitā |
 Bohīni hy abhavat pūrvam evam saṅkhyā samā 'bhavat || 10 ||
 Evam ukte tu Sakreṇa tridivam Kṛttikā gatāh |
 Nakshatram sapta-srshābham bhāti yad Vahni-daivatam || 11 ||
 Vinatā kābravit Skandam mama tvam pindadaḥ sutaḥ ||
 Ikṣhāmi nityam evāham tvayā putra! saḥsītam || 12 ||
 Skanda uvāka.

Evam astu namas te 'stu putrasnehāt prasādhi mām |
 Snushayā pūjyamānā vai devī! vatsyasi nityadā || 13 ||

Commentary.

Kanyasī = kanishṭhā, vanam gatā, adhikāram tyaktvati seshah || 8 || sā ka jyeshthatā-spardhayā gaganāt kṛyutā 'to 'ham mūdho 'smi, nakshatra-saṅkhyā-pūranasyājñānād iti bhāvah || 9 || Dhanisṭhādir iti, yasya nakshatrasādyakshane Kaudra-Sūrya-Gurūnam yogas tad yugādinakshatram, tat ka pūrvam Rohiny abhūt, tadā [this is the commentator's reading; but tathā is the pāṭha in the Calcutta and Madras copies of the original] Abhijit-patunakāle tv ekanyūnair ahorātrair bhaganasya bhogāt kritayugādinakshatram Dhanisṭhaivābhavad ity arthah; saṅkhyā kalā-kāshṭhādinām || 10 || tathā ka Kṛttikābhīr eva nakshatrasaṅkhyāpūrtim kurvanti; Sakrāsyaṃ jñātvā tās tridivam gatāh || 11 || nanu shat Kṛttikāh katham sapta-srshābham ity ata āha Vinateti, Rishi-patnīnām iva Garutmatyāh api rūpam Svāhayā dhṛitam iti tatsāhityāt sapta-srshābham ity arthah || 12 ||.

† Perhaps *kintayāmi*, and not *kintaye*, would have been more grammatical, but for the sake of metre parasmaipada verbs seem to be often used as ātmanepada verbs and vice versa in the epics.

Indra's consulting with Brahmâ and the fixing upon Dhanishthâ as the new point for the beginning of time—took place instantaneously as time cannot stop. The commentator clearly interprets verse 10 to mean that Rohinî was the beginning of time before Dhanishthâ became so.

Who is the Abhijit of our story, who is spirited away in order to make room for the Krittikâs? I think she is not the Abhijit mentioned in the Yajur Veda which will be referred to presently, but is one invented for the purpose of the story, in imitation of the Vedic Abhijit who came to be spirited away, that is not popularly counted among the asterisms. Before explaining the Abhijit of our story, let us see how the genuine Abhijit and also Dhanishthâ, the asterism of the Uttarâyana of the olden time stand in the Krishna-Yajur-Veda.

Popularly the asterisms are twenty-seven, and Abhijit is not among them. In all the places in the Krishna-Yajur-Veda in which the asterisms are mentioned, they begin with the Krittikâs. They are—A, Taitt. Samhitâ IV., 4, 10; B, Taitt. Brâhmana I., 5, 1; C; *ibid.* III., 1, 1 and 2; and D, *ibid.* III. 1, 4 and 5. In A, only twenty-seven asterisms are mentioned and Abhijit is not among them. In B also, the same is the case. There, each of the twenty-seven asterisms has two qualities, one forming its front and one the rear (purastât and avastât), and among them the Uttarâ-Ashâdhâ asterism has the quality of abhijayat or 'conquering' in front and of abhijitam or 'conquered' in the rear. But in the Anuvâka following it, Abhijit is separately mentioned as an asterism situated between Uttarâ-Ashâdhâ and Sronâ. In C and D, Abhijit is regularly mentioned and placed between Uttarâ-Ashâdhâ and Sronâ, with Brahman as her Devatâ or regent; and about the importance of Abhijit, D says: 'Brahman desired, may I conquer (*i.e.*, obtain) Brahma-loka. It (Brahman) offered a Karn offering to (Itself as) Abhijit Brahman and thereby conquered Brahma-loka,' &c.; and one of the characteristics mentioned there of Abhijit is abhijiti, victory. But the same characteristic of abhijiti among others, is attributed there

to seven other asterisms, viz., *Mrigasīrsha*, *Nishtyâ* (*Svâtî*), *Visâkhe*, *Anûrâdhâs*, *Jyeshthâ*, the *Purvâ* and *Uttarâ Ashâdhâs*, and, the last in the count, *Apa-Bharanî*. But *Abhijit's* *abhijiti* is the winning of *Brahma-loka*, the highest victory. As, by including *Abhijit* the number of the asterisms becomes *samâ*, even, viz., 28, there would be no necessity to bisect *Visâkhe*, and so *C*, dividing the 28 asterisms into two equal sets, puts the 14 from *Kṛittikâs* to *Visâkhe*, both inclusive, in *Anuvâka* (1) and the remaining 14 from *Anûrâdhâs* to *Apa-Bharanî*, both inclusive, in *Anuvâka* (2). *D* also follows the same division in its *Anuvâkas* (4) and (5). Under this mode the point of the autumnal equinox when that of the vernal equinox was in the first point of the *Kṛittikâs* must necessarily have been not the middle of *Visâkhe*, but the first point of *Anûrâdhâs*; and accordingly *Anuvâka* (2) of *C* clearly connects the asterism *Anûrâdhâs* with *sarat*, autumn, by saying :—

Anûrâdhân havishâ vardhayantaḥ
Satam jivema saradaḥ suvîrâḥ.

In this olden time, the point of winter solstice or the beginning of the *Uttarâyana* was (as stated by *Varâhamihira* quoted at p. 50 *ante*) the first point of *Dhanishthâ* *alias* *Sravishthâ*, the regents of which are the eight *Vasus*. About this asterism, *Anuvâka* 5 of *D* says that its regents, the *Vasus*, go at the *agra* or *van* of the *Devas*. This *agratva* or front position may have meant the position of this asterism as the first of the asterisms of the *Uttarâyana* of the *Kṛittikâ* period.

In connection with the Path of Light and the Path of Smoke the *Upanishads* mention only the *Uttara* and *Dakshina* *ayanas*, and not the periods (1) from the vernal to the autumnal equinox, and (2) from the autumnal to the vernal equinox. The reason seems to be this. The two paths of Light and Smoke being metaphorical of the paths of Knowledge and Ignorance, only the *Uttarâyana* or the sun's journey from the time of the shortest day to the time of the longest day, without any turning back in the middle, can serve to illustrate how the knower, like the

Uttarāyana sun, should steadily go on in the path of ever-increasing knowledge. This cannot be illustrated by the sun's career from the vernal to the autumnal equinox, involving as it does his going up in three months to the point of summer solstice or longest day, and then coming back in the remaining three months with decreasing hours of daylight. What the bright-fortnight is to the month that the Uttarāyana is to the year. Or, likening the year to one day, the two equinoxes would be morning and evening, and the summer and winter solstices would be midday and midnight. The counting of day from sunrise to sunrise, with the day portion from sunrise to sunset, and the night portion from sunset to sunrise, may have been the primitive mode in India, like the counting of the month from one lunation to another. No clock is necessary to tell anybody when the sun rose or set; and the moon in all his phases, more marked when full and new, and seen in the nights from star to star, is the celestial clock common to all. From the embryonic darkness man is born, opens his eyes, and sees. His beginning to see is the beginning of his career in this world. Similarly sunrise is the beginning of his and the sun's everyday career; the moon is born at, and commences his monthly career from, new-moon; and the vernal equinox, likened to the morning, is naturally the beginning of the year. But when sentiment comes and says, 'no, no; first bitter and then sweet, first darkness and then light,' and also when prominence is given in this respect to the moon, who is the maker of tithis and months, who is the lord of night, and whose glory is in autumn, day commences from the night-half first (as is the case among Mussalmans, whose symbol is the moon), the month is not Amānta, but Pūrṇimānta, counted from the dark-fortnight first (as seems to be the case in some parts of India), and the year from the autumnal equinox (as is the case in parts of India where the Vikrama era prevails). And when another sentiment comes and says, let all this be as it is, but in Jñānakānda I will have the time from the climax of darkness to the climax of light for

the knower, and the reverse for the sinful, the Uttara and Dakshina ayanas show up themselves; and even the day is divided by the noon, as pûrvâhna and aparâhna, forenoon and afternoon, the former devoted to the Devas who are ever young and immortal, and the latter to the Pitris, the ancestors, who passed through the afternoon of their age and set, in order (it is hoped by their descendants who offer the Tarpana water and Srâddha to them) to obtain immortality.

Now to go back to our story and the Abhijit of it. The story must be assigned to a time when the custom of counting the Uttarâyana from Dhanishthâ was still in vogue, and it gives the myth as to how Brahmâ fixed Dhanishthâ as the commencement of time, i.e., of Uttarâyana time. The preference given by the story for the Dhanishthâ point, over any other point in the celestial circle, is evidently due to the important significance that came to be attached to the Uttarâyana in the Jñânakânda. When the Uttarâyana point was thus fixed, the other important point, viz., that of the vernal equinox, had to adjust itself; and so there is the myth that the Krittikâs sprang up to the sky and occupied that point. True the Krittikâs have been in their place for tens of thousands of years; but still, for the purpose of the story that arose by viewing the Vedic verse about Arundhatî in the strange manner that has already been explained in the preamble, it became necessary to say that because the Seven Rishis of Ursa Major conferred starship upon Arundhatî and kept her near them, divorcing the other wives unjustly, justice had to be done to them by conferring starship on them also in the shape of the stars of the Pleiades. How could they occupy that point if there was another asterism there? So it became necessary to say that the fabulous Abhijit was there, but that she disappeared out of jealousy to Aldebaran Rohinî.

The idea that the asterisms are sisters is ancient, as, according to the Taitt. Samhitâ II. 3, 5, they are the daughters of Prajâpati. Our story makes its Abhijit the

kanyasî or youngest sister of Rohinî. This, at a time when Rohinî was the *jyeshthâ* or first of the asterisms, can only be at the point where the *Kṛittikâs* are, and not the point of the Vedic Abhijit between Uttarâ Ashâdhâ and Sronâ. Therefore it is evident the story has not touched the Vedic Abhijit. Rohinî and the invented Abhijit at the point of the *Kṛittikâs* would be in places adjoining each other east and west, the one at the then starting point of the circle, the other at the ending point of it. Thus situated our Abhijit thinks,—‘We two sisters being placed side by side, I ought to be treated as her equal, and yet I am not even the second in rank, but must needs be the last, which I certainly do not like.’ This jealousy drives her to quit the place. But it is folly to be jealous and wise to hold on with fortitude. The *Rishi* wives, though unjustly divorced, bear their lot with fortitude, instead of committing suicide. We may here quote Sîtâ, who, though carried away by Râvana and imprisoned in an inaccessible sea-girt island, holds on with fortitude, conquering the will to commit suicide, and who says :—

Kalyâni bata gâdheyam laukiki pratibhâti mâ |

Eti jivantam ânando naram varsha-satâd api ||

Happy indeed this proverb of the people seems to me to be :—‘Even after the lapse of a hundred years prosperity comes to [the afflicted] man, if he is but alive [holds on with fortitude].’ So when *asîyâ* or jealousy vacates the place, *dhriti* or fortitude meets the reward of getting it, not as an ordinary place, but as a place that became the first amongst the asterisms in the new order of things, the very place which jealousy was jealous of, but which jealousy does not deserve to get. This is how the *Kṛittikâs* came to occupy the position of *Mukhyayoga*, by their fortitude and by realizing the Wonderful *Antaryâmi* as their Son—their Protector.

Before the *Kṛittikâs* became thus the first of the asterisms, time was, the story clearly says, being counted from the star Rohinî. Counted as what? Evidently as the point of the vernal equinox, for it would be going too far back, altogether out of the reach of the memory of any

historical period, if we go to the time when the point of the winter solstice was in Rohinî.

XVII. Kumâra made his own mother Svâhâ the inseparable wife of Agni.

This depicts Kumâra as a dispenser of justice, as indeed one who is called Sadasaspati, the Lord of the Hall or Court, ought to be. As already stated, Agni's so-called jâratva is spiritual according to the inner meaning of this outwardly paradoxical riddle. The outer aspect of the story also teaches a moral, and we should not miss its humour. It exhibits Agni Kâma as a jâra or abhika, casting his amorous glances upon married women. One of their own sex, a clever woman in the shape of Svâhâ, comes on the scene, and shows to the world how such a jâra, not caring for the happiness of wedlock which has its sacred responsibilities to fulfil, seeks for pleasures with married women, but how those pleasures are really imaginary, since what he thinks to be his real joy with his sweethearts is simply the result of the appearances or phantoms of them put on by another woman altogether. There is nothing illegal in Svâhâ's wishing to marry Agni, as both were unmarried, and therefore fit to enter into wedlock. But the means she employs, though fit to expose the imaginary character of the happiness of jâra Agni, is not befitting an unmarried girl, and is unjust to the personated wives. So both Agni and Svâhâ must be held to have done sâhasam karma, reckless act; and, perhaps the poet had in view a concealed pun upon his Agni Adbhuta, who, as the son of Sahas, may be designated Sâhasa. As stated in the beginning, Sahas means valorous, bold. Sâhasa is derived from sahas, and means not only boldness but recklessness, and so, in the latter sense, only a sâhasa or reckless act can come from one who is the son of Sahas. But in respect of Cupid's act, the male is completely rash without a thought for the consequence, while the female's rashness is combined with cleverness to hide it; for it is not the irresponsible lover,

but the girl going wrong and is sure ere long to betray in herself the proof of her act, that has to think thousand times, as to how to conceal, before risking. So Svâhâ personates most cleverly and disposes of the embryo, even becoming a bird in her movement in order not to leave any trace of anybody's foot-print on the earth. But her cleverness becomes the ruin of the poor personated wives, and the moral taught is that however secretly an act is done its appearances are somehow or other laid bare. The divorce of the innocent wives, though unjust, shows the high value attached to female chastity which should be always above even a phantom of suspicion. And when at last the heavenly character of the wives is proved by their becoming the stars of the Pleiades, Jâra Agni is tied fast to a woman who is mere Vâk, Word. He whose happiness was shown to be mental, consisting in his belief of the word uttered and of the forms assumed by Svâhâ, must find all his happiness in *mere* Word. Thus outwardly. But inwardly, that *mere* Word is Vidyâ and Agni's so-called jâratva is not carnal, but spiritual love.

XVIII. Brahmâ told Kumâra to go and see his father Rudra, for Rudra had entered into Agni and Umâ into Svâhâ for the purpose of his (Kumâra's) genesis. Accordingly Kumâra went to the place called Bhadravata and saw Rudra there going in procession attended by all the Devas including Indra, Varuna, Yama, and others, and Pârvatî (Rudra's spouse) was attended by Gaurî, Vidyâ, Gândhârî, Kesinî, Mitrâ, and Sâvitri. Kumâra paid his respects to Rudra and was told by him to bear him in mind in all acts with faith. As soon as Kumâra took leave and left, the Dânavas besieged the place where Rudra and the Devas were, and a fierce Deva-Dânavas battle ensued. Mahisha, the chief of the Dânavas, put the Devas to flight, caught hold of Rudra's chariot and was about to smash him down, when he thought of his son Kumâra, who instantaneously came in a beautiful chariot, wearing a red dress, fought with Mahisha, and killed him by discharging his Sakti weapon. He then conquered the three worlds in one day, and Rudra told the Devas that they should regard Kumâra like himself. And then the Upâkhyâna ends with a stava of Kumâra, in which among other names he is called Visvâmitra-priya, Vâsudeva-priya, Brahma-kârî, Brahmanya, Sisu (Child), Leader of the Brâhmanas, Gaṅgâsuta (son of the river Gaṅgâ), &c., &c.

As Rudra is well known as Ashtamûrti, having eight forms as sun, moon, fire, wind, &c., he may here be located in the moon Soma and also in the star Ârdra and the star Sirius, the regent of both of which is Rudra. The name Soma, as applied to Rudra, came to be construed in the Purânic period as 'One who is with Umâ.' It will be seen that the story begins by saying that either Agni or Soma should be able to become the father of Kumâra. Agni shines in the night and the moonlight blends with Agni's light, so that Rudra as Soma enters into Agni. Kumâra's killing the demon and rescuing Rudra may be explained phenomenally thus: Kumâra in the form of the sun goes to the Orion, the heavenly sacrificial ground, the meeting place of the Devas, and sees Rudra as Soma, the regent of Mrigasîrsha of the Orion and also as the regent of Ârdra and Sirius. This takes place in summer. But when summer ends at the autumnal equinox, the sun Kumâra retires, and then Mahisha, the buffalo, a dark-skinned animal representing the darkness of winter, puts the Devas to flight and troubles Rudra who is in the stars Mrigasîrsha, Ârdra and Sirius—stars which are very conspicuous in the nights of winter. Being in these, he has, as it were, to struggle through the powers of the darkness of winter. But in due time the sun comes back to the Orion, wields the Belt of it as his Sakti weapon and kills the demon: winter is gone and summer come: sin is killed and righteousness reigns.

Thus even the god Rudra finds a Saviour in his Son Kumâra. We have seen in the first volume that the Son who is Lokakrit, the maker of Heaven, for his father, is the all-loving Son aspect of Our Father, always borne in our heart's womb. The churned Agni is a symbol of that Son and is addressed in the Veda as:—*Putrah pitre Lokakrit Jâtavedah*:—O Jâtavedas! Thou art the Son that makes or secures Heaven for Thy father [the sacrificer who generates the sacred fire, *i.e.*, realizes the Self concealed in all forms], *vide* Vol. I., p. 496, about this text. The original etymon of putra is not known, but in the Purânic

days it was read as put-tra, and as tra at the end of a compound sometimes means to protect (cf. âtapa-tra), it was defined that the son is put-tra because (by his birth) he protects or saves (his father) from the hell called Put. The hell is the pit into which persons who commit pātaka acts fall. Pātaka is that which being very sinful causes the doer of it to *fall*. This patana or fall from the moral pedestal is from the root pat, to fall, and as in artificial derivations even a remote similarity of one word to another is pressed into service, the put in put-tra seems to have been forced to mean hell, the place of those who fall. But it is only the Divine Son, the Lokakṛit, who can be the Saviour, and that Son we have seen our Kumāra to be.

But how can there be even a semblance of sin in Rudra? The reply is, Rudra is free from sin and is always pure, but thanks to our poets who spoke in paradoxical riddles, we cannot say that he is free from the semblance of it. In the Vedic story about the birth of the Son God Rudra, he cries as soon as born, and when asked by his Father Prajâpati as to why he cries, he says:—anapahatapâpmâ vai asmy ahitanâmâ, uâma me dhehi:—"My evil indeed has not been taken away, and a name has not been given to me. Give me a name." And then he gets eight names and forms. I have tried to show that the evil or sin spoken of is not real, that it is only a semblance of it derived by the riddle of the Son God being the issue of the outwardly polyandric connection of Prajâpati and the Ritus with Aushasî, and that the semblance of evil vanishes when the real nature of the Son God as the Self concealed in all is known (Vol. I., 484—491). Similarly in our story, if Rudra and Agni are identical, or if Rudra entered into Agni, when the latter committed the so-called adultery with the Rishiwives, there is a semblance of demon sin outwardly, but the Son Puttra saves his father from the grasp of the demon. The outward paradox is that from Agni's adultery was born the Son of strict Brahmakarya, celibacy; but how can adultery be the father of celibacy? Such sayings as:—

Ekam vâ idam vibabhûva sarvam.

The One only has become all this (universe)—(Rv. VIII., 58, 2)

are the outpourings of the devout heart which only cares to see everywhere and in everything Our Father that has enselfed all by universal love. But if, as a riddle arising by stretching the meaning of such sayings to a paradoxical extent, the mist of evil that is fleeting in the world is ignorantly fathered upon Him, that mist vanishes as soon as the One-Manifold Son Whom the Father himself has become is understood: the Father has become all this because by self-sacrifice He has multiplied and given himself completely to each soul as its real Life. Can there be any sin in the Father of the One-Manifold Son of universal love ?

Man is pregnant with the Glorious Garbha, Son, and would see Him born—risen—revealed—like the sun, in the sky of his heart, if he realizes Him by righteousness; and that Son will completely rescue him from the hell of Put, sin. The hellish ignorance had circumscribed the extent of the vision of his knowledge, and that was the cause of the selfish, sinful samsâra which for the time being really troubled him. The samsâra of man is both real and unreal, real so long as he is in it, unreal when he realizes the Son and becomes one with Our Father. When that height is reached he will wonder in what a world of mâÿâ he had been. As self-love is a strong passion in the world, religion comes and says to man :—‘ Keep the love for self, but enlarge the self so as to comprise all creatures and love all as self : become a big self instead of being the despicable little self of selfishness ; they and you are all children of Our Father Who has entered into, or enselfed, all, and Who is loving them all as Himself ; merge yourself in Him and steadfastly make upâsana of Him as Self—as your very Life, and that is Self-Love befitting you who are intrinsically pure ; emerge from the shroud of Avidyâ or selfishness and become indivisibly one with Our Father.’

Not only in the chapter of the battle, but in the earlier chapter in which Kumâra is installed as Senânya, his red dress is twice mentioned in verses 1 and 32. I do not know whether in ancient India military dress was red. It

may have been. But in describing the dress of the Brahmakârin who has undergone the Upanayana ceremony, Âpastamba (I., 1, 2, sûtras 40 and 41) says :—*sânakshaumâ-jinâni, kâshâyam ka eke* : (which is translated by Dr. G. Buhler, *Sacred Books of the East*, Vol. II., p. 9, thus) “(It shall be made) of hemp for a Brâhmana, of flax (for a Kshatriya), of the skin of a (clean) animal (for a Vaisya). Some declare that the (upper) garment (of a Brâhmana) should be dyed with red Lodh.” I would therefore take the red dress of Kumâra to be the badge of Brahmakarya.

We have seen that the word kumâra gave three different shades of meaning. One more seems to be illustrated in Kumâra's being a Brahmakârin or bachelor, and that is that there can be no marriage to one who, if he is true to his name, ought to be always Kumâra, Infant.

That our Skanda is always Kumâra is revealed by his another name, Sanat-Kumâra. Both sanat and sanât mean ‘always,’ ‘ever’; and so Sanat-Kumâra means one who is Ever-Infant. In the *Khândogya* Upanishad, 7th Prapâthaka, Sanat-Kumâra is introduced as a Teacher teaching the Bhûman or Vast Self to Nârada; and at the end of the Prapâthaka, the Upanishad says :—“They say that Sanat-Kumâra is Skanda, yea that he is Skanda.” Thus it distinctly identifies Sanat-Kumâra with Skanda. It is not clear whether the Vedic Son God whose ninth aspect is Kumâra is mentioned by this Upanishad as Skanda, or whether in its days the story of Skanda being the son of Rudra had already arisen. According to Purânica idea, Sanat-Kumâra is a Rîshi born as the son of Sanat, taking the latter to be a name of the god Hiranyagarbha, and in the Sanat-sujâtîya episode of the Mahâbhârata, Sanat-Kumâra is also called Sanat-Sujâta. Sujâta means the good child. The thing is that the name Sanat-Kumâra can be construed either as the Eternal Child or the Eternal's Child. We have seen that Agni-Rudra, the Father of Kumâra, is identical with Hiranyagarbha.

The Itihâsa stories about Skanda bear the impress of their having been recorded in their present forms many

years—it may be a few centuries—after Skanda-worship had come into vogue. During those centuries several legends must have arisen about him, and they seem to have been collected and recorded in the epics when the fashion of composing works in regular Anushtub and other metres began. The Skanda-upâkhyâna speaks of the feast days called *Srîpañkamî* and *Shashthî*, the former so called because, it says, on that 5th day (of bright fortnight?) *Srî* (the goddess *Lakshmî*) attended upon Skanda, on the occasion of his becoming *Senânya*, and that *Shashthî*, the 6th, is a great day because on that day he became *kritârtha*, one who achieved his aim. It does not say the 5th or 6th of what lunar month it refers to. Apte's dictionary mentions *Guha-shashthî* to be the 6th of the bright-fortnight of the month of *Mârgasîrsha*—a month in which the full moon comes in conjunction with the Orion.

The Skanda-upâkhyâna does not explain how Kumâra became the son of *Gaṅgâ*, but the fact that his name *Gaṅgasuta* is mentioned in it shows that there was in its time a well-known old story about how Kumâra became the son of *Gaṅgâ*. That story is found in the *Râmâyana* I., 37, preceded by another version of Kumâra's birth in I., 36; which I shall take up first. It is to this effect:—

Mount *Himavân* had two daughters, *Gaṅgâ* (the river) and *Umâ*. *Umâ* performed severe *tapas*, austerity, and was married by her father to *Rudra* of great austerity (*Mahâtapâh*). But no son was born although 100 divine years passed. The *Devas* feared that a son born to *Rudra* of great austerity might surpass them, and so they asked him not to beget a son, but perform *tapas* with *Umâ*. Accordingly *Rudra* got up; but his *kshubhitam tejas* had to be taken care of, and as there was no one able to bear it, *Dharâ*, the earth, bore it at the request of the *Devas*, who also got *Agni* to enter into it, (i.e., *Rudra's tejas*). When *Agni* entered it along with *Vâyu*, it became Mount *Sveta*, where, in the region called *Saravana*, the forest of *sara* reeds, Kumâra, son of *Agni*, was born. As *Umâ* was thus deprived of the pleasure of becoming a mother, and as the

Devas made Dharâ to bear the tejas instead of her doing so, Umâ cursed the Devas not to get any sons from their wives, and Dharâ to become bahubbhâryâ, the wife of many.

According to the Kenopanishad, Umâ Haimavatî, meaning there the Golden, shining brilliantly in the sky, appears before the Devas when they were wrangling with each other about each being himself the victor and not any other; and being appealed to as an umpire to tell them who the victor is, she says:—‘Brahman (is the Victor); be ye all great by the victory of Brahman.’ In Vol. I., pp. 370—372, I have tried to show that Umâ is Brahmadevî, who is likened to the awakening and enlightening golden dawn Ushas, and who, as dawning in the hoary head, intellect, of the knower, old in knowledge, is said, as a riddle, to be the daughter of the snow-clad (therefore hoary-headed) Mount Himavân, the head, the topmost part of man, being a mountain as it were. Of course the head must be well cultivated and be in touch with the heart, in order to be the morally high father of Vidyâ. The golden sun, full of light, is a metaphor for the head, full of knowledge. Being golden he is Hemavân, and his daughter the dawn is Haimavatî. She shines in the sky, esoterically the âkâsa of the heart. And as this name Haimavatî may also be looked upon as a patronymic derived from Himavân, we have it that Umâ is the daughter of that hoary headed mountain. We have seen that in the Vedic story of the birth of the Son God, Ushas the dawn is his mother (Vol. I., p. 485).

The couple Rudra and Umâ are both austere, because the *Rig Veda* X., 183, 1 and 2, quoted in the essay on Arundhatî, requires the bride and bridegroom to be such. For the purpose of the birth of the Son God, Rudra and Umâ are like the two Aranis, Purûravas and Urvâsî, and the Son of spirituality is born only after long contemplation. Hence the delay.

The Devas are the Prânas or senses, whose Satyam, Truth, is the Son God. They cannot be really jealous of
 mentioned is simply

intended to show that the Son is not like the ordinary son, but is ayonija, being spiritual.

Dharâ, the earth, who bears the tejas as if doing justice to the meaning 'bearing' of her name, must be taken to be the fire altar (Vedi-rûpâ bhûmih), the Tejas, the Son God, being symbolized by the sacred fire, born by attrition, who is Vasu, the Wealth of the sacrificers (*vide Rig Veda V., 2—6, referred to in Vol. I., p. 158*). The name of Vasudhâ for the earth seems to have been originally a name of the altar-earth, as bearing Agni Vasu.

In the story of the Aitareya Brâhmana (quoted and explained in Vol. I., 477—481), Rudra shoots an arrow into Prajâpati, and the Retas of Prajâpati which is born immediately afterwards does not flow until Agni Vaisvânara, in conjunction with the Maruts, causes It to flow, and then the whole Creation is evolved from It.* As in all these Itihâsa stories the Vedic Son God Rudra is portrayed as Father, his Tejas is identical with the Retas spoken of in the Vedic story above referred to. That Retas is Agni Hiranyaretas *alias* Hiranyagarbha, the retas or flame of fire being golden. But as the fire is only a symbol of the pure Antaryâmî, likened to the pure metal gold, it is said that only Agni Vaisvânara, the fire of all peoples, that is who looks upon all creatures alike by universal love, can melt that gold. It is evident that our story has this Vedic story in view, and so, it associates Agni with Vâyu, whose *alias* is Marut, in his act of entering the Tejas and causing it to become a mountain. What is the meaning of this riddle? The altar-earth having become Vasudhâ as bearing the sacred fire Vasu, the Agni that enters into that fire may be the Âgneya or combustible firewood, &c., thrown in to feed it, and Vâyu of course is the wind that fans it and causes

* In the first volume I have said that the shooter Rudra, the Vedic Son God, is identical with the Retas that is born. The idea is that a man, before becoming a father, bears the embryo, the would-be son, in himself first and transfers it to the wife, as one of the nuptial mantras says (Taittiriya Ekâgnikânda I., 13, 13), like an arrow into the quiver (bâna evashudhim). Therefore, Rudra as the embryo shoots himself in the form of an arrow into Prajâpati, and is born as the Retas.

it to blaze up like a mountain in miniature with ascending conical peaks of flame. One of the names of Agni is Sukra, bright, and as sukra or sukla means also retas as well as sveta, white, Rudra's Retas is said to have become Sveta-parvata, white mountain.

Esoterically, the Agni that enters the Retas is not simple firewood, but righteousness, the spiritual firewood that leads one godward (*vide* p. 40 *ante*), and similarly Vâyu, the blast of wind, seems to signify the Prânâyâma or breath-exercise of the Yogin, enabling him to concentrate his mind more and more upon Brahman—fanning Brahman, the Fire of Knowledge, in order to make It ablaze in his heart.

In Sanskrit mountain is bhûdhara or dharâdhara, upholder of the earth. With peaks going up high into the sky, was the mountain fancied to be heavenly, sent down as it were by the gods to hold the earth from falling down? More prosaically, the mountain holds up a mass of earth skyward. But this restricts the meaning of bhûmi, the earth, to a mass of earth. Taken without any restriction, bhûdhara would mean the up-holder of the whole earth. Therefore the verbal wonder is that Dharâ, the earth, is Vasundharâ, the bearer of Agni Vasu, and by blazing up he becomes Dharâdhara, the mountain, bearing up his own bearer the earth. This is something like the Rîg Vedic language which says in one and the same breath that Daksha is the child of Aditi (altar) and Aditi is the child of Daksha (X. 72, 4). Bhûmi or mahî, the earth, means 'she who is vast and great'; and the white mahîdhara or mountain, taken with unrestricted meaning, may well represent the Supreme Self as spiritually the Most High and Pure holding immense greatness. Therefore it may, I think, be supposed that the story has in mind the Bhûmavidyâ told by Sanat-Kumâra to Nârada in the 7th Prapâthaka of the Khândogya, in which the Supreme Self is styled Bhûmâ, Vast. If thus the mountain represents the Son God as Bhûmâ, the further saying that it became the place for the Son God to be born ought not to be read as a contradiction; for, when told that the Self

is Bhûmâ, Nârada asks: 'Upon what is He established, O Bhagava?' and the reply given is:—'Upon His own Greatness (sve mahimni)'. The thing is, nothing else can support the Infinite. He Himself is His support.

The curse of Umâ is a paradox meaning a blessing. The Devas, senses, on realizing the One Eternal Son as their Satyam, should not care to have sons born in the ordinary manner. The earth is bahubhâryâ, the wife of many, having many bhûpatis, kings, to rule over the many kingdoms on her. This everybody knows without the aid of Umâ's curse. The inner meaning of it seems to be this: as the earth spoken of is the sacred fire-altar, and as bhâryâ, wife, means one who is maintained (by the husband), the altar of knowledge as the lap for the Child Antaryâmî should be kept and maintained in all homesteads, in all hearts.

So much about the story as found in Râm. I., 36. The next Sarga is to the following effect:—

As requested by the Devas, Rudra became a tapasvin and sat doing tapas. This created another difficulty for the Devas, for Rudra was their General appointed by Brahmâ, and as he sat to tapas at their own request, the Devas had no body able to command their army, and Umâ's curse precluded them from their getting a son of their own, whom as a strong youth they could nominate to the office. Therefore, at their request Agni gave his Tejas, and the river Gaṅgâ, the elder sister of Umâ, was solicited by the Devas to bear it, as Brahmâ said that this would please Umâ also. Accordingly Gaṅgâ received the Tejas, which was gold-like; but the flood of it was so high that she was unable to contain it, and every tree, plant, creeper, or blade of grass that came in contact with it became golden. By the heat of the Tejas all the metals were formed in the earth; and as gold became of Agni's colour, it was called jâtarûpa; and in the middle of the forest which thus became golden, Kumâra was found born. The Krittikâs took up the child as their son, who with his six mouths sucked their milk for a day and then conquered the army of the Daityas and was installed General of the army of the Devas.

Thus while according to the first story Kumâra is the

son of Rudra, according to this he is the son of Agni. There is no contradiction, as Rudra and Agni are identical.

Umâ and Gaṅgâ seem to be identical, esoterically, as Vidyâ. According to one fancy, she is the golden dawn; according to another she, as the goddess Vâk, is the river Gaṅgâ, meaning 'she who goes and goes,' that is a perennial stream. It is therefore another fit name for Vâk, who is Sarasvatî 'she who flows on.' Vâk or Speech, whatever be the extent of the flow of her eloquence, can only indicate the Infinite Self, but can never contain Him—can never circumscribe Him (*vide* the Taitt. Up. 'yato vâko nivartante aprâpya manasâ saha'). Therefore the Tejas overflows the river.

Agni's name is Hiranyaretas and so wherever the Tejas flows all becomes gold. This would be hyperbole if the simple fire is taken, but true as applied to the Self, who (according to the Taitt. Up.) is the Rasa, Juice, of Joy. Men, who in Avidyâ or sin are as it were baser metals, will become gold, morally and spiritually, when they realize the Self—when they come in contact with the Juice of Vedântic alchemy. The belief in the existence of a plant, known only to Mahâtmanas, and the juice of which would transform the baser metals into gold, may have arisen by a misapprehension of what originally was a metaphorical expression applied to the Vedântic Juice, known really to the Mahâtmanas who know Brahman. Many a cheat calling himself a Mahâtman or^h ħairâgi comes and says to simple minded credulous people:^h 'I can transform baser metal into gold. It requires some money to fetch the plant, give the money. Or let me perform special worship on your behalf to this idol in my possession for a week or a fortnight; let it be adorned with the golden jewels you have and with choice flowers; and the deity thus pleased will enable me to convert your maunds of iron into gold.' Accordingly the worship goes on from day to day, and the Mahâtma is well fed and feed, but at last he takes a favorable opportunity to walk away with the jewels in the dead of night. The gold-making plant

and true Mahâtman having a knowledge of it may or may not exist. If they exist they are yet to be discovered. But as the true vairâgya or renunciation of the knower of Brahman can have nothing to do with making gold, his alchemy can only be the knowledge of the Vedântic Juice. That Juice has been discovered at the very dawn of Vedântic thought, and devoted souls are simply to come in contact with It and get transformed into gold morally and spiritually.

The prevailing colour of the flame of fire is golden, but other colours also are seen in it according to the nature of the fuel; and the *Mundaka Upanishad* I. 2, 4 speaks of the seven-coloured tongue of fire as *kâlî*, *karâlî*, *sulohitâ*, &c. So the heat of Agni's *retas* is said to have become all the metals. As Agni is *jâta*, *sujâta*, child, born from the *aranis* and maintained in the *Vedî*, and as the prevailing colour of the flame of fire is golden, gold is *jâtarûpa*, that which has got the *rûpa*, form, appearance, of *Jâta Agni*. This is evidently the derivation of *jâtarûpa* which our story propounds, whatever else may have been its true etymon.

The expression that Kumâra was found born in the midst of gold must, I think, be taken to liken him to the morning sun seen rising in the midst of the vast golden field of the dawn. His being nursed by the *Krittikâs* indicates him to be the sun of the vernal equinox when its point was being counted from that asterism.

The story of Kumâra as depicted in Kâlidâsa's *Kumâra-sambhava* has its own peculiarities, which deserve to be noticed. Asura *Târaka* obtains choice boons from the god *Brahmâ*, but as he becomes a terror to the *Devas*, they approach *Brahmâ*, who says that having himself given him boons, it would not be proper to kill him himself, and that some other means must be devised for getting rid of him, for

if a man grows even a tree of poison, it is not proper for himself to cut it down :—

Itaḥ sa Daityaḥ prāptasrīḥ

neta evārhati kshayam.

Visha-vriksho 'pi samvardhya

svayam khattum asāmpratam—(II., 55).

Many years ago I saw it stated in the Bengālī work of Pandit Srī Śvarakandra Vidyāsāgara containing a discourse on our kāvya and dramas, that the plot of Kālidāsa's Kumārasambhava was the same as that found in the Siva-purāna, that the verse quoted above was to be found in the Siva-purāna word for word, and that therefore the date of the Siva-purāna might be subsequent to the time of Kālidāsa. I communicated this to the celebrated K. T. Telang of Bombay, who then looked into the Bombay pāṭha or reading of the Siva-purāna and found that although the circumstance connected with the going of the Devas to Brahmā and his reply was the same, but narrated in the easy style of the Purānas, the verse in question about the tree of poison was not to be found in it ; and he thought that the reverse might be the case, namely that the Siva-purāna was older than Kālidāsa and furnished materials for him to write the story in his own highly polished and ornate style, and that the copyist of the Calcutta pāṭha of the Siva-purāna might have mixed up in it the memorable saying in question. Such proverbial kātu or trite sayings float among the lettered, even though they may forget or not know who their authors were. I believe Telang contributed an article about this to the Indian Antiquary. Even if the Siva-purāna was not the basis of Kālidāsa's work, it is likely Kālidāsa had a source of old popular tales to draw from, however inventive his genius may have been in respect of details. His story is to this effect :—

Siva sits in austere tapas on a part of Mount Himavān, whose blooming daughter Umā visits the place daily to keep it clean and tidy. Siva is firm in his austerity, although such a beautiful damsel moves about him. The Devas think that if this great tapasvin can be induced to fall in love with Umā and marry her, the son born will be fit to be their General. At their request, Kāma, the god of love,

goes, and, stationing himself at some distance from *Siva*, discharges his flowery arrows at him, just when *Umâ* is before him. Thus struck, he feels bewitched by her ; but he recovers himself, and looking round, notices Cupid and burns him down by the fire of his third eye, which is located in his forehead. *Rati*, Enjoyment, the spouse of *Kâma*, bewails his loss, but a heavenly voice consoles her, saying that in course of time *Siva* will marry *Umâ*, and that when that event takes place *Siva* will resuscitate *Kâma*. *Umâ* has a mind to marry *Siva*, but as he becomes a very rigid *tapasvin*, she repairs to another part of the mountain and sits there in fervent *tapas* for many days. At last *Siva* is pleased to appear before her in the form of a *Bhikshu*, religious mendicant, and says that if she has a mind to enter into wedlock she may marry any but that houseless, penniless, ill-clad beggar *Siva*. This rouses her anger and makes her very eloquent and pretty in the defence of the real greatness of *Siva* whom ignorant men cannot know. At this juncture the *Bhikshu* reveals himself to be no other but her *Siva*, who has, he says, been conquered by her *tapas*, and come to propose to her in person. She feels surprised and shy, and says that he should obtain her father's consent. The Seven *Rishis* most gladly mediate and obtain the consent, which is readily given ; and the wedding takes place. The resuscitated *Kâma* obtains full liberty from *Siva* to discharge his arrows at him. But no son is born for many years, and the *Devas* who are very impatient for the birth of their *Senânya* send *Agni*, who takes up the form of a *kapota*, dove, and appears before the couple. *Umâ* finds out the dove to be *Agni* in disguise and retires by reason of his intrusion upon her secrecy, while the *Tejas* of *Siva* is born as *Kumâra* in the manner stated in the *Râmâyana*. Ultimately *Kumâra* becomes the *Senânya* of the *Devas* and kills *Asura Târaka*.

The burning of *Kâma* by the fire of *Rudra* occurs in the *Râmâyana* I. 23, far detached from the birth-story of *Kumâra*, but probably *Kâlidâsa* had good authority for taking it as an incidence forming part of that story. The *Râmâyana* I. 23 says that the place where *Kâma* was burnt down and became *anaṅga*, bodiless, became the *Āṅga* country. The meaning of this riddle can only be this : the human body is called *āṅga*, and *Kâma* or Desire is a state of mind and has therefore no corporeal form. He is therefore called *anaṅga*, bodiless, *manasija*, born in mind, and his abode is the *āṅga*, body, of man.

The paradox to be noticed in our story is that *Siva* *alias* *Rudra* destroys *Kâma* and becomes a rigid *tâpasa*, and

yet he afterwards enters into wedlock, resuscitates Kâma and becomes the aim of his shafts. We are therefore obliged to distinguish Kâma that is burnt down from Kâma that is resuscitated. The former I take to be Bad Desire and the latter Satyakâma, Desire for Satyam, the True Self, Who is to be born, realized, as the Son God Kumâra. The third eye in the forehead, by the fire of which Bad Desire is burnt down, seems to be the mind's eye with knowledge as its fire, light.

Umâ's seeing first Siva in his tapas, and Siva's seeing her afterwards in her tapas illustrate in their case the happy applicability of the two marital mantras (quoted at pp. 22, 23 *ante*), (1) 'apasyam tvâ manasâ kekitânâ,' &c., said by the bride, and (2) 'apasyam tvâ manasâ dîdhyânâm,' &c., said by the bridegroom.

The wedlock entered into by the tapasvin Siva even after he burnt down Kâma can only be the spiritual wedding with Umâ as Brahmadevî.

The Seven Rishis who mediate for the match are the seven facial senses, whose Satyam is the Supreme Self (*vide* p. 33 *ante* about them).

In the Sibi story explained in Vol. I., p. 304, Agni takes up the form of a kapota, dove. Here also he takes up the same form, so that it seems to have been a settled idea in the Mahâbhârata that kapota is Agni's form. Whatever was the etymon of kapota originally, I fancy that Agni as kapota signifies that he is the pota, young or son, of Ka, the god Prajâpati. Ka had become the name of Prajâpati even in the Brâhmana period, *vide* p. 433 of Prof. Max Müller's *History of Ancient Sanskrit Literature*. Agni is identical with Rudra, who is the Son of Prajâpati. In the Vedic story given in Vol. I., pp. 445—447, Prajâpati's Rasa, Juice, becomes Kûrma and creates the Universe and is identified with Purusha (Antaryâmî). That Rasa is identical with the Son God, and when Prajâpati addresses him: 'you have come into being from my skin and flesh', he replies: 'Not I, I have been

from before.' That is to say the Son God is as beginningless as His Father and is only revealed at the time of each cycle of the creation of the Universe in order to enter into all as Antaryamî and uphold the Universe. Similarly in our story the Son God must be taken to have existed even before He was born from Rudra. As the Son spoken of is spiritual, He cannot be born unless the parents realize Him in mind. A sculptor cannot make a statue unless he has it vividly in his mind before he takes up his chisel. Therefore the would-be Parents' seeing the Vedic Son God Agni indicates that by long contemplation together they came to know the nature of the Son that is to be born, i.e., revealed ; and as soon as they see Him, He is born as Kumâra, the Golden Juice of Universal Love that flows everywhere. It is Father Rudra Himself that is revealed as Son.

The ayonija manner in which the Son God is manifested shows clearly that His birth is not samsâric, but means spiritual manifestation. In the remarkable Sûkta X., 129 of the *Rig-veda* about Creation, it is said in verse 4 that Kâma, that Retas or Child of Mind which was the First or Primal One, rose in the beginning :—

Kâmas tad agre samavartatâdhi
Manaso Retas Prathamam yad âsit.

I have tried to show in Vol. I., p. 442, that Mind represents the Creator and that Kâma, the Primal Retas or Son, is the Son God in the symbol of Agni. Thus the Retas is Mind-born or, as verse 3 of the same Sûkta says, born by great tapas or austerity. This our story illustrates by saying that Siva and Umâ, the Parents of Kumâra, performed tapas. The appearance of Agni Kâma before the Couple may be a sort of commentary on the verse above quoted, taking tad agre as Tad-agre, before (the eye of) That (the Creator).

The Asura killed by Kumâra is Mahisha, according to the Mahâbhârata, but Târaka, according to the Kumâra-sambhava. I took Mahisha, the buffalo, to be the personification of darkness, sin. Târaka is a name connected with star. The Asura may be the darkness of night in which

only the stars shine. But when the Vedântic arc shoots down the darkness of ignorance the same arrow which kills it goes in the shape of the self into the Supreme Self who is just beyond darkness (*tamasas pari*). When Mahisha, the buffalo, the animal nature of man, is killed, the same arrow shoots into Mahisha, the Great, the Supreme Self, for Mahisha means both buffalo and great. Likewise Târaka means also the Saviour or the starry state which is a metaphor for the Immortal.

Phenomenally, the vernal sun completes his victory over the darkness of winter, as soon as he comes in conjunction with the Orion-Sacrifice, who is Mahisha and Târaka in the higher sense, and whom the sun obtains by shooting his light unto him, *i.e.*, by understanding Father Sacrifice. This killing of Târaka may be compared with the story of Rudra's victory over the Asuras of Tripura, *vide* Vol. I., 379—384.

GANGĀ.

We saw in the story of Kumâra that the river Gangâ, the mother of Kumâra, represents the goddess Vâk or Vidyâ. Such being her esoteric significance a lengthy story has arisen as to how she came from heaven itself, and how by offering her sacred water to the departed Fathers they were freed from sin and obtained heaven. The story is found both in the Râmâyana and the Mahâbhârata, the versions of which, although agreeing in the main, have each its own peculiar features. It is difficult to say which of them is earlier. They seem to be compilations of ancient legends about Gangâ, with such poetical touches as the poets who reduced them into their present forms thought fit to give. I shall give the purport of both below, taking up the Râmâyana first :—

At the request of the Devas, Mount Himavân made a gift of his first daughter Gangâ to them for their divine purpose and they took her to the sky, she being *svakchhandapathagâ*, one who could go anywhere by her own will (Râm. I., 35). [Then in I., 38—42, the story is told as to how Gangâ came to the earth thus :—] King Sagara had two wives, Kesinî, daughter of Vidarbha, and Sumati, daughter of Arishtanemi and sister of Suparna. With them he performed *tapas* at *Bhriguprasravana* in the Himâlayas for 100 years. Bhrigu told him :—‘One of your wives will become the mother of a son who would continue your line, and the other of 60,000 sons, whichever of the two may elect to have the one or the other boon.’ Kesinî chose the former, and in due time gave birth to a son named Asamañja. Sumati chose the other boon and gave birth to a *garbha-tumba* (seed-bearing mature gourd), bursting which 60,000 children came out and were put into ghee pots and nurtured there. In due time they came of age.

Asamañja behaved badly. He would catch hold of the children of the townsmen, put them in the water of the Sarayû river and enjoy the fun of seeing them drowned. Sagara therefore expelled him.

Sagara began a horse sacrifice in a place between the Himavân and Vindhya mountains, and appointed his grandson Amsumân, son of Asamañja, to guard the horse. But Indra came in the form of a

Rākshasa and made away with the horse. Staying on the sacrificial ground with the grandson Amsumân, Sagara sent his 60,000 sons to go in search of the horse and bring it. [Not finding the horse anywhere on the face of the earth] they dug the earth and killed many Rākshasas and Nāgas (that were found concealed), and went on digging the earth to the Rasātala, nether world, where also they killed many of them. The Devas felt bewildered [at the injury done to mother earth] and went to Brahmâ, who said:—‘To Vâsudeva belongs the whole Vasudhâ (earth), for in the form of Kapila he is upholding her always; by the fire of his anger these sons of Sagara will be burnt down.’ Not finding the horse, the sons of Sagara went back; but Sagara in anger sent them again, and they dug the earth so much in all directions as enabled them to go to the places of the Disâgajas or direction-elephants that are supporting the earth in the east, south, west and north. Not finding the horse in those directions they went to the north-east (prâg-uttarâ), dug there most terribly in mad anger (rosha), and at last saw Kapila Vâsudeva and also the horse grazing near him. They took him for the thief of the horse and went to beat him, but by his hum-kâra or roar (and by the fire of his anger) they were all burnt down to ashes.

Sagara sent his grandson Amsumân in search of the Fathers (the said 60,000 uncles of Amsumân). Amsumân went by the same underground way which the Fathers had dug, and, greeted by the direction-elephants, he went on and saw the ashes of the Fathers lying in heaps and the horse close by. He wept in grief, and wanted to offer water to their souls, but could find no water there. Looking up he saw Suparna, the king of birds and the uncle of the (60,000) Fathers, and was told by him thus: ‘Do not grieve for these; their vadha, slaughter, is as it should be (lokasammata), for they are burnt down by the Unknowable (aprameya) Kapila. Do not offer any laukika, worldly or earthly, water to them. If the water of Gaṅgâ is offered, they will go to heaven. Now take the horse, and let your grandfather’s sacrifice be finished.’

Accordingly the horse was brought and the sacrifice completed.

Sagara did not know how to get Gaṅgâ from heaven. He reigned 30,000 years and went to heaven.

Amsumân was installed, but handing over the kingdom to his son Dilipa, retired to the forest, performed tapas for 23,000 years and went to heaven. Dilipa reigned for 30,000 years. His grief always was that he was not able to bring Gaṅgâ.

His son Bhagiratha placed the government in the hands of his ministers and went to the forest to perform tapas, determined to bring Gaṅgâ. He performed tapas at Gokarna for 1,000 years. The god Brahmâ appeared and told him to induce Hara (Siva) to

which otherwise might wash away the earth. Again he performed *tapas* for one year, at the end of which *Umāpati* (*Siva*) appeared and consented to receive *Gaṅgā* on his head. Then *Gaṅgā* descended from heaven to *Siva*'s head, but as she came down with much force and pride he locked her up in his *jaṭā* or matted hair, so that she could not see her way out and came to be so charmed with the *jaṭā* that she whirled round and round in it for several years until *Siva*, pleased with the *tapas* of *Bhagīratha*, let her down at the place called *Bindusaras*. When flowing down from his head, she branched off into seven rivers, of whom three, viz., *Hlādinī*, *Pāvanī* and *Nalinī* flowed to the east, three others, viz., *Sukakṣu*, *Sītā* and *Sindhu* to the west, and the seventh followed her leader *Bhagīratha*'s chariot, purifying all those who bathed in her. She was named as his daughter, *Bhāgīrathī*.

But on the way she was about to submerge the sacrificial ground of *Jahnu* who was performing a sacrifice, and who, in order to save it, drank her away outright to the astonishment of all. But, propitiated by *Bhagīratha*, *Jahnu* let the river out from his ears; and by thus issuing out from him she was named as his daughter, *Jāhnavī*.

She flowed on wherever *Bhagīratha*'s chariot went. She reached the sea and from there went to *Rasātala* and flowed over the heaps of the ashes, and then the 60,000 Fathers went to heaven.

She is called *Tripathagā*, because she flows in the three regions of heaven, earth, and the *rasā* or nether world.

Such is the story of the *Rāmāyana*. As to how *Sagara* got his name, the same in I. 70 says :—

When *Sagara* was in the womb of his mother her *sapatnī* or another wife of her husband administered *gara*, poison, to her, at a time when her husband *Asita*, driven out by the *Haihayas* and *Tālajaṅghas*, was living in the *Himālayas*. But by the blessing of *Rishi Kyavana* there, she did not die; and the son born was named *Sagara*, 'he who is with poison,' because he was born with the poison administered to his mother.

The *Mahābhārata* story is in *Aranyaparvan* 106—109, and is in continuation of the story according to which *Agastya* drank away the whole sea and laid bare the *Dānavas* (who had taken shelter in it) to enable the *Devas* to kill them. The *Devas* kill the *Dānavas*, but some of them make a hole in the basin of the empty sea and escape through it into *Pātāla*, the nether world. The *Devas* ask *Agastya* to fill the sea again with water, but he says,

'I have digested the water drunk by me; you should find out other means to fill the sea.' And then the story of Sagara is told, to show in the end as to how the river Gaṅgā was brought down from heaven by his descendant Bhagīratha for sending the souls of the 60,000 Fathers to heaven and how she flowed into the empty sea and filled it. The story is to this effect :—

Sagara conquered the Haihayas and Tālaṅghas and ruled. Of his two wives one is Vaidarbhī and the other Saibyā. With them he goes to Mount Kailāsa and performs tapas, and Saṅkara (Siva) gives the boons. Saibyā gives birth to Asamañja, who is expelled for his drowning the children of the people. Vaidarbhī gives birth to a garbhālābu.* As a heavenly voice says that it should not be cast away, the seeds of it are taken out one by one and put in ghee pots, and become the 60,000 sons. They move in the sky, and prove very troublesome to the Devas, who go to Brahmā and get assured that their molestors will soon perish. Sagara lets loose the sacrificial horse with his 60,000 sons to protect it, but it vanishes, and they come back and inform Sagara of its loss. He sends them again, but they return without finding it. Dissatisfied with them he sends them again saying: 'Go away either never to come back or come back with the horse.' They search in the empty sea and finding the hole made in it by the Dānavas they dig it up and kill the Asuras, Rakshases and other (bad) beings that were found in it. In this manner they spend a long period in digging up the sea, and at last in great anger they dig into Pātāla in the north-east part (pūrvottaradesa) of the sea, and there see the horse and Kapila who, the knowers (Munipuṅgavas) say, is Vāsudeva. They rush angrily at him, but are burnt down to ashes by his tejas, light. Rishi Nārada conveys this news to Sagara, whose grandson Amsumân goes, propitiates Kapila, brings the horse, and the sacrifice is completed. Sagara regards the sea also as his son (as the sea is called Sâgara). And then Amsumân's grandson Bhagīratha determines to bring Gaṅgā from heaven, and performs tapas on Mount Himâlaya for 100 years. Gaṅgā herself appears in the form of a fairy and tells him to get Saṅkara (Siva) to receive her on his head. Accordingly the river descends, and, let down from Siva's head after adorning it like a garland of pearls, she follows Bhagīratha to where the ashes lay, sends the Fathers to heaven, and then fills the empty sea. This story is silent about Siva's locking up Gaṅgā long in his jatâ and about Jahnu's drinking her and letting her out from his ears.

*Alābu is another name for gourd, and garbhālābu seems to mean mature gourd containing seeds.

Such is the wonderful story. Taking up first the 60,000 ancestors, for whose obsequies the river is brought down, they strike me to be the stars, whose number is large. The story seems to combine two independent fancies about them; one is that the celestial globe is a gourd as it were, containing the stars as its seeds; the other is that, as in ancient Sanskrit *samudra* means both the sea and the sea-like blue sky, the stars in it have the sky-sea as their field of action and have, as it were, dug deep into it. This simple poetical fancy seems to be the meaning of the paradox of the *Sagaras* making the basin of the sea.

If they are the stars, their father is most likely the moon, one of whose names is *Nakshatresa*, lord of the stars. To the apparent view the stars, when compared with the moon, are lilliputian, and so the fancy is as though they are small seeds embedded in the gourd. Their mother seems to be the Night, whose husband is the moon *Nisâpati*, and in whose lap only the stars are seen. In the *Veda* (*Taitt.-sam.* I., 5, 7, 5) the night is called *Kitrâvasu*, as she houses the *kitras*, stars.

If their father is the moon, his paradoxical name *Sagara* or 'he who is with with poison,' must have some simple meaning. The poison and nectar spoken of in our myths are depicted to be respectively black and white in colour. To my mind they signify darkness and light, the metaphors for sin and righteousness. In ethics sin is poison and death, while righteousness is nectar and immortality. The moon has his *kalanka*, dark patch, fancied to be a black deer or a hare. He has to be with the nightly darkness, which he thins more or less according as he is full or half or crescent. So much by taking *gara* to mean poison = darkness. But the root meaning of *gara* seems to be that which is gulped down, and one of its meanings is put down in Apte's dictionary as "any drink or fluid, beverage." The moon is called *Sudhâmsu*, 'he whose light is nectar,' likening his bright silvery light to nectar; and he is born, i.e., renewed, with this light, which waxes in the bright-fortnight. Thus the moon poetically is *sagara* in two

senses, one as being with kalāṅka or darkness-poison, the other as being with the nectar of moonbeams.

The sea sāgara swells to the attraction of the moon and may well be called the child of the moon Sagara—the child that is nourished and fattened as it were by him and thereby made to swell or grow. The moon is Soma, which, as the sacred beverage, is the king of liquids, and therefore the old poetical idea is that the moon is the source of rain. Being the lord of liquids, he is fancied to be the father of the sea, which moreover, of all reservoirs of water, swells to the attraction of the moon as if having an intimate relationship by blood with him and therefore as if wanting to jump up to his arms, like a child to the arms of his father. Further, as sometimes, at least in the language of children, all bitter unpalatable drinks are characterised as poison, the sea's name sāgara may have, for aught we know, arisen by viewing it as containing the sagara liquid, that is water mixed up with unpalatable substance. Among other names pure sweet water is called pāṇīya and amṛita, drinkable and nectar, and this very name is sufficient to have driven its opposite, the undrinkable sea water, to the name of sagara.

According to Yāska's Nirukta, sagara and samudra occur in the Vedas as names of the sky. As samudra primarily means the sea, the application of the same name to the sky must be in a metaphorical sense, likening the blue sky to the sea. Similarly sagara also may have originally meant the sea and then metaphorically the sky. Sagara occurs in Rv. X., 89, 4, where Śāyana takes it to mean the sky, but Mr. Griffith the sea. In classical and Purāṇic Sanskrit the sea came to be called sāgara, son of Sagara. Is this due to the idea of the sky-sea Sagara being the real source of water, from whom are born all our reservoirs of water? In classical Sanskrit the sea is a king, the husband of the rivers. The rivers come from the downpours of the sky as if they are the daughters of the sky, and in this very story there is the fancy of the Gaṅgā river coming down from heaven or sky and filling the empty sea. Sāgara the sea

may, therefore, have meant the son of the sky ; but this was the fancy of one poet, while another poet was free to take king moon, the lord of liquids, to be *Sagara* and the sea that is made by him to swell to be his child.

If the stars are the *Sagaras*, who are ultimately revealed as the Fathers, their boring a hole in the north-east corner of the sky-sea can only be explained by taking the stars of the asterism of *Maghâ* to represent them all ; for although all the stars generally may well be fancied to be the departed ancestors, still in distributing the Vedic deities over the asterisms the Fathers are particularly located in *Maghâ*. That asterism is situated in the north-east part of the ecliptic ; for the circle of the ecliptic is not directly west and east, but relatively speaking, the point of the winter solstice on it is south-west to the point of the summer solstice in north-east. The fancy, therefore, is that the Fathers in *Maghâ* bore a hole in the north-east part of the sky-sea and reached their north-east position on the ecliptic. In about the latter part of the month of *Srâvana*, the Fathers, represented by *Maghâ*, come in conjunction with the sun, and this their heliacal setting is read as if the sun burnt them down by his look.

Is *Kapila Vâsudeva* then the sun ? Yes, I take him to be the Supreme Self *Antaryâmî* in the metaphor of the tawny or golden-coloured sun who is the fire in the sky. More about *Kapila*, when explaining the esoteric meaning of the story. It is sufficient here to emphasize the fact that both the *Râmâyana* and the *Mahâbhârata* distinctly identify *Kapila* with *Vishnu Vâsudeva*. As one of the names of Sacrifice is *Vasu*, *Vâsudeva* would mean the Son of Sacrifice, a name of the same import as the sun *Âditya*, son of the altar *Aditi*. *Vâsudeva* would also mean the *Uttarâyana* sun born, i.e., rising in the asterism *Dhanishtâ*, the regents of which are the *Devas* called *Vasus*, whose number is eight. The asterism which immediately precedes *Dhanishtâ* is *Sronâ* or *Sravana*, the Ear, called also *Vishnu* because its regent is *Vishnu*. We who are on this earth speak of the sun being in a particular

star, say Maghâ, when his position is on a straight line between that star and the earth. But at that very time the Fathers in the Maghâ would see the sun on a line with Dhanishthâ or Sronâ, so that the sun they see is to them Vishnu Vâsudeva or Vishnu Srâvana. They see, that is come in conjunction with, that sun in the month of Srâvana, and, as stated in the latter part of the preceding paragraph, this their heliacal setting is read as if the sun burnt them down by his look.

The Dakshinâyana having commenced when this takes place, their souls are fancied to lie in the ashes till the Uttarâyana begins. It begins six months afterwards in the month of Mâgha, the month of the winter solstice, when the sun comes in conjunction with the asterisms Dhanishthâ *alias* Sravishthâ and Sravana, the Ear. The longest night having passed, the current of daylight begins to increase gradually, and that current I take to be the heavenly Gaṅgâ, fancied to issue from the Ear star metamorphosed as Jahnu's ear. Taking Bhagîratha to be another metamorphosis of the moon, the moon of the bright fortnight of Mâgha takes that current of light from the sun and leads it on as moonlight to the full-moon point and bathes and cools the Fathers with it, for on that day the moon will be in conjunction with the asterism Maghâ as *full* moon.

The gist of the main story is therefore simply the description of the sun and the *full* moon coming alternately in conjunction with the Pitridaivatya asterism Maghâ: the former burns it immediately after the summer solstice, the latter cools it immediately after the winter solstice.

Although the gist is simple as above stated, the other details of the story are introduced in order to show that it is very difficult to get a valuable thing and that the sacred Gaṅgâ was obtained by Bhagîratha after a great deal of exertion. These details also, although complex in appearance, can be reduced to simplicity by showing that they are composed of several simple poetical concepts about Gaṅgâ which in their origin must have been independent of each other, but which are knit together in

our story with such change in respect of time and place and in such order as to suit the purpose of it. I shall now proceed to explain them, together with such cognate ideas derived from sources other than our story as would throw light upon them.

Firstly, there will arise this question, how can you say in one and the same breath that the Sagaras are the sons of the moon Sagara, and yet that their descendant Bhagîratha also is the moon? The reply is that in the Vedas the Fathers are called Saumyas, which name, viewed as a patronymic, would mean the sons of Soma, the moon, while Soma, the moon, is called Pitrimân, 'he who has the Fathers,' a name by which a poet may well take the moon to be the son or descendant of the Fathers. As the Manes, the Fathers, are a collective body of departed ancestors, ranged in the three groups of fathers, grandfathers, and great grandfathers, and are otherwise called Vasus, Rudras, and Âdityas, the moon Bhagîratha is exhibited as their great grandson. Thus, according to one poetical concept, the stars are the children of the moon, while according to another he is their Great Grand Child. How natural the latter concept also is may be seen from the *Rig-veda's* description of the moon as placed in the lap of the stars ('*atho nakshatrânâm eshâm upasthe Soma âhitah*'—X. 85, 2).

Secondly, let us take up the concept of Rudra's carrying the Gaṅgâ in the *jaṭâ* of his head. This concept is intimately connected with another concept, not stated in our story, but otherwise well-known, according to which Rudra has the moon also in the same *jaṭâ*, so that we have to explain both the concepts. I propose two explanations, one solar, the other astral. The former is this. Rudra is *Ashtamûrti*, having the sun as one of his forms. In the *Upâkhyâna* of Agni-Âṅgiras (*Mahâbhârata*, *Vanaparvan*, 217) *Sinivâlî* *alias* *Drisyâdrisyâ*, one of the daughters of Âṅgiras, is also called the daughter of Kapardin, a name of Siva as having matted hair. The commentator takes her to be the new-moon-day having a portion of the 14th day of the dark-fortnight, called also *Drisyâdrisyâ*, seen and unseen,

because she wears on her face, that is at the dawn of the day, the slightly or hardly visible light of the moon. On the 14th day of the dark-fortnight of the month of Māgha, Siva's feast called Sivarātri is observed. On the dark 14th of any lunar month, if we watch the early morning time, there rises first the Dawn Haimavatī, the Golden. Under one fancy the same Golden Dawn Haimavatī is, by another interpretation of the name (*vide* p. 70 *ante*), the daughter of Mount Himavân, and spreads herself by the flood of her light; and what is the Dawn but the rays of the rising sun? Under another fancy the same rays are the golden hair or jatâ of the sun; and as there can be no Dawn without them, it is said that she is in his jatâ. Now in that jatâ on the morning of the 14th of the dark-fortnight, there is the waning moon, a mere streak then. In Siva's (Rudra's) pictures the moon in his jatâ is always a streak and never full. And then the sun rises as if carrying the Dawn river Gaṅgâ and the moon in his jatâ. This is how he is Gaṅgâdhara and Kandrâsekharâ. We sometimes meet with Siva's description as Bâlendusekara, 'one who has the young moon on his head.' This seems to be the moon of the 1st of the bright-fortnight, seen in the evening immediately after sunset, for the waxing moon of the bright-fortnight is a great favorite of our poets. But on the 14th dark-fortnight the moon is in the last act of self-sacrifice and is therefore an emblem of it. Dawn Vidyâ is fittingly associated with that emblem of self-sacrifice; and the great knower, the sun himself, honours them both by carrying them on his head. The sun toils without fatigue, sacrificing—shedding—his light for general good. Therefore men roused by him must work with self-sacrifice, and not selfishness. In this picture of Siva as carrying the Gaṅgâ and the moon on his head there is a combination of the dawn, the sun, and the moon as connected with prabodha, awakening or enlightening. The dawn and the rising sun are our every-day awakeners. To be in concord with them the moon also is brought in in that aspect of his in which he can be seen as Prabodha-Kandra at the dawn time.

For the second or astral explanation, let us direct our vision to the astral region. There we find the celestial dawn Rohinî (Aldebaran); next after her is the asterism *Mrigasiras*, the starry moon, for the devatâ of it is the moon Soma; and next after him is the star Ârdrâ, *alias* Rudra, for the devatâ of it is Rudra. Thus the Rudra star, having the two other stars above it in the order of counting the asterisms, may well be fancied to be *always* carrying the starry moon and the starry Gaṅgâ on his head. Or the *Mrigasîrsha* asterism itself may have been viewed as being both the moon and the sacred liquid Soma in the aspect of the heavenly Gaṅgâ, and Rudra in Ârdrâ carries them.

Thirdly, let us see what we can learn from the *Rig-veda* about Gaṅgâ and another river, Sarasvatî. The former is mentioned only once (X. 75, 5) along with Sarasvatî, Yamunâ, and other rivers, while Sarasvatî is mentioned in several places, in one of which (I. 3, 12) she is said to enlighten all our intellects:—*dhiyo viśvâ virajati*; and in the *Taitt. Samhitâ* she is identified with Vāk, the goddess of speech or intellect (Vol. I., pp. 400 and 432). In *Rig-veda* VI., 61, 12, Sarasatî is called *Trishadhasthâ*, explained by Mr. Griffith as “sprung from threefold source: abiding in the three worlds, that is, pervading heaven, earth, and below, according to Sâyana, like Gaṅgâ in later times.” In I. 156, 5 *Vishnu* is called *Trishadha-stha*, rendered by Mr. Griffith as “throned in three worlds.” *Sadhastha* seems to mean a place as in the expression:—‘*Agnim ugram huvema paramât sadhasthât*’:—Let us call the fervent Agni from his highest place’ (*Mahânâr. Up.* 6. 6). In *Rig-veda* VIII. 94, 5, the gods are described as drinking the Soma of *Trishadhastha*, “set in three places: first, in a trough; then in a straining cloth; then in a third trough or vessel called *Pûtabhrit*”—Griffith. It is the sacrificial ground that has these three places; and if according to the Vedic idea (Vol. I., p. 16—18) the sacrificial ground of the Devas is the Orion, placed under the guardianship of the moon Soma, because the devatâ of

Mrigasîrsha which is either the Orion's Belt or Head is the moon, may not the Orion itself be the Trishadhashta of the *Rig-veda*, so named with reference to the three fire-places of Gârhapatya, Dakshina and Âhavanîya or the three places of the Soma, the three stars of the Belt serving as metaphors for those three places in the Orion-sacrificial ground? May not the same Orion-sacrifice be the Trishadhashta of Vishnu in his aspect as the Deity of sacrifice (Yajño vai Vishnuh)? May not the same Orion be the Trishadhashta place of the heavenly Soma juice personified as the heavenly river Sarasvatî? May not the name of Trivishatpa and Tridiva for the Svarga or heaven of the Devas have arisen with reference to the same three fire-places or soma-places located in the Orion, which, as the heavenly sacrificial ground, it may not be quite unreasonable to suppose, is the fit place for all the oblation-loving Devas to be? And when the river Gaṅgâ is clearly stated to have been brought from Svarga is it not likely that the same Orion's Belt, the place of the heavenly Soma liquid, is the heavenly source of Gaṅgâ? If therefore it is not altogether unreasonable to suppose the Orion's Belt to be the place of the heavenly Gaṅgâ, Rudrain Ândrâ carries her on his head as already explained. So much about Rudra as Gaṅgâdhara.

Fourthly.—If the Orion's *Mrigasîrsha* is the place of the heavenly Gaṅgâ, her name Bhâgîrathî may have arisen originally thus: the moon as the regent of *Mrigasîrsha* has the square of the Orion as his auspicious chariot; having that chariot he is Bhagîratha; and the heavenly Gaṅgâ, with her source there, is Bhâgîrathî.

Fifthly.—The same Orion, which is the sacrificial ground of the Devas, and which is Sacrifice Vishnu, may well be Jahnu, representing the Soma-sacrifice as King; and with her source there the heavenly river is Jâhnavî. About Jahnu and the transfer of this source from Orion to another place in the sky, which is indicated by Jahnu's letting her out from his ear, *vide* the twelfth explanation further on.

Sixthly.—Vishnu also is connected with Gaṅgâ, inasmuch

as she is called 'Vishnupadî or Vishnupâdodbhavâ, born from Vishnu's place, or Vishnu's foot. The whole sky is called Vishnupada, and the heavenly Gaṅgâ is in it. This is a general view, but specially, the Orion is Vishnupada, as Vishnu is well known as Yajña, Sacrifice, and the Orion is the emblem of Sacrifice with the Belt of it as the place of the celestial Soma. The Orion's Belt, therefore, is the source of the heavenly Gaṅgâ. She rises there, and the poetical fancy is that she flows on in the shape of the huge circle of the Milky Way. Apte's English-Sanskrit dictionary renders the Galaxy or Milky Way as Âkâsagaṅgâ or Svargaṅgâ, the heavenly Gaṅgâ; and we saw in connection with Vishnu's Nisumâra form, consisting of the whole star-bedecked firmament, that the Âkâsagaṅgâ forms part of it (p. 7 *ante*). The Rudra star Ârdra (called Betelgeux in European astronomy), which is the north-east corner star of Orion, is abutting the Milky Way. Crossing the ecliptic just to the east of Ârdra, the southern side of the Milky Way passes over the Southern Cross, while the northern side passes not far from the North Pole star, and both the sides wind round and meet the ecliptic again near the Vishnu star Śravaṇa. About the name Vishnupâdodbhavâ, the idea found in many Purâṇas is that when Vishnu strode his three strides (which are renowned in the *Rig Veda*), he, in one of them, stretched his foot—vâma-pada, left foot, as some of the Purâṇas say—so high into the sky that it rent the Brahmânda, the celestial globe, and made a way for the sacred water that was above it, and that it is the stream of that water that flows as Âkâsagaṅgâ and has sent down a branch of it to flow as our Gaṅgâ. This to my mind means simply this. Vishnu, one who pervades, is Infinite. He is described by means of several metaphors. One of them is that he is the sun. How his three strides mentioned in the *Rig-veda* are interpreted by Aurnavâbha and Yâska will be stated when explaining the story of his Vâmana or Trivikrama incarnation. Suffice it to say here that the Purâṇic idea of the origin of the heavenly Gaṅgâ from his foot stretched into

the sky seems to be based on his aspect as the sun of the Uttarâyana. As such his three strides are his placing one step at the point of the winter solstice in the south (the beginning of the Uttarâyana), the second step at the point of the vernal equinox, and the third step at the point of the summer solstice in the north (the climax as well as the end of the Uttarâyana). This third step in the north would be his left foot from another standpoint, namely, by viewing the north as the left in contrast to the south, which is dakshina, the right side. It is in his third stride that his conjunctive light, foot (as solar ray is called the sun's pâda, foot) passes over the region of Aldebaran, Orion, and onwards, liberating in its march the summer light and rain that had, it is fancied, been locked up in that region. It is true that the scientific explanation of the cause of the increase of the vernal and summer sun's light and heat is quite different. But poetically as that light and heat come to those who inhabit the northern hemisphere of the earth, when the sun is striding across the aforesaid region, the fancy is that they had been locked up there, and that the sun comes and liberates them. This is simply a modified version of the *Rig-vedic* idea of Indra's breaking open the gotra or cowfold, and liberating the cows or the streams which the *Panis*, the powers of winter, had locked up. Thus liberated by Vishnu's third step, the rain-generating stream of summer light, the mother of the abundance of food crops—utilized esoterically to symbolize the stream of the Knowledge of Sacrifice, the mother of heavenly bliss—is fancied to have gushed forth foaming in the shape of the Milky Way in the starry region, and coming down to us also to produce rain and melt the snow of the Himâlayas and thereby flow in the shape of our great rivers. The solar light fills the moon also, and thereby becomes the moonlight; and as the moon Soma is the lord of the liquids, cool in his light when compared with the sun, the fancy is that the rain comes to the clouds from him. The Vishnu-purâna in speaking of the heavenly Gangâ repeats in two places (II. 2, 33—36;

8, 108—114) that she comes to us after filling the lunar globe, and that in the starry region Dhruva (Pole star), the Seven *Rishis* (Great Bear), and others are purified by her water. Further on (II. 9, 11—14), it gives another view of the heavenly Gaṅgâ by saying that the water which falls from the sky without any rain cloud, but seen by the sun, is the water of Âkâsagaṅgâ, which the sun showers through his rays. This can only be the dew-fall at sunrise; and evidently the object of this view of the heavenly Gaṅgâ is to indicate the dewy Dawn also to be symbolical of the flood of the heavenly Vidyâ.

Seventhly.—Let me now go back to our story and explain what seems to be its view of Siva's becoming Gaṅgâdhara. The same sun Vishnu who liberates the heavenly Gaṅgâ by his third stride figures as Rudra here. When he comes in conjunction with the astral region of Aldebaran and Orion, the flood of summer light, whose celestial source is, as already explained, in that region, descends from there to the solar globe. The moon, who is the Devatâ of Orion, and who is ^{word,} ^{does} ^{sun} ^{Rudra} to bear the flood of summer light ^{here} ^{sty's} ⁱⁿ his globe, at a time when, by conjunction ^{ers} nd ^{adrâ}, he is one with his starry aspect of Gaṅgâdhara. Bearing the flood on his head, the sun lets it down to us for its becoming the flood of our Gaṅgâ river by the downpours of rain and the melting of the snow of the Himalayas.

Eighthly.—The idea of the Râmâyana version of our story that Rudra locked up Gaṅgâ for a long time in his jatâ, may be explained by the fact that the technical rainy season consisting of the months of Srâvana and Bhâdrapada commences about two months after the sun becomes Gaṅgâdhara by his conjunction with Mrigasiras and Ârdra in the month of Jyeshtha.

Ninthly.—The Mahâbhârata story, which does not say anything about Jahnu, may be taken to imply that the flood of the heavenly Gaṅgâ that issued out from the sun Rudra's jatâ went to the starry region also in the rainy

season and cooled the Fathers in the Maghâ asterism. The month the dark half of which is dedicated to the Fathers is Bhâdrapada, the second month of the rainy season.

Tenthly.—In the first volume we have seen how the name of Ilvala points to the Orion, how Ilvala's brother Vâtâpi is clearly the Soma drink, how Agastya's eating him means his drinking the Soma, how in the *Rig-veda* that drink is called samudra, sea, how Agastya became the regent of the star Canopus, whose heliacal rise denoted the advent of autumn, and how Agastya's drinking the sea means his drinking the Soma metamorphosed as the aëreal water of the sky-sea of the rainy season, which Agastya-Canopus as the star of autumn is fancied to drink away. As the object of the Mahâbhârata story is to show how the sky-sea that was thus emptied was filled again, it stops with the rainy season when the flood of the heavenly Gaṅgâ is in it again. If it had gone further, it would have had to repeat a description of autumn which at the outset it has described by saying that Agastya drank and emptied the sea.

Eleventhly.—But the Râmâyana story, which does not say anything in this connection about Canopus-Agastya drinking the sea, goes further than the rainy season, and describes autumn by saying that Jahnu drank away the flood of Gaṅgâ or the rainy season, implying thereby that the heavenly Gaṅgâ or the summer light which was the cause of the rains was gulped down and made to disappear. Then the story, as I interpret it, goes on to the winter solstice or the beginning of the Uttarâyana, when the day that has become the shortest begins to grow gradually. Therefore the beginning of the Uttarâyana is another source of the current of light. The ear of Jahnu I take to be the Vishnu star Sravana, meaning the ear. At the beginning of the Uttarâyana the sun comes in conjunction with that star, and the current of light begins to flow from it from the pratipad or first of the month of Mâgha. In fifteen days, the full moon of that month gets that light into his hands as moonbeams and offers it as the sacred water

to the Fathers that are in the Maghâ asterism with which he is in conjunction at that time.

Twelfthly.—Who is Jahnu, after whom Gaṅgâ is named Jâhnavî? According to Dr. A. Macdonell's dictionary Jahnu is the name of a cave in the Himâlayas, from which the river Gaṅgâ issues. But a cave cannot be a sacrificer as our Jahnu is said to have been. The name must have arisen in connection with the source of the heavenly Gaṅgâ which, we have seen, is in the Orion. A feminine word, Jahnâvî, occurs twice in the *Rig-veda*, first in a Sûkta attributed to Kakshivân, son of Dîrghatamas, I. 116, 19, and again in a Sûkta attributed to our famous Visvâmitra of the Kusikas, III. 58, 6. Both the verses address the Asvins. One says :—‘ O Nâsatyas ! With boons you came to Jahnâvî who offered you your bhâga, sacrificial offering, thrice every day (Jahnâvim . . . bhâgam dadhatîm ayâtam).’ This Jahnâvî is construed to mean not a woman, but Jahnâvî prajā, the issue or sons of Jahnu. How can a woman sacrifice and offer oblations ? So it became necessary to supply the ellipse of prajā, which, though a feminine word, means any issue male or female, but supposed to be male here in order to be able to perform the sacrifice. The other verse, the second-half of which clearly speaks of the drinking of the Soma beverage, says in the first half :—Yuvor Narâ ! dravinam Jahnâvyâm. O heroes ! Your wealth is in Jahnâvî. This is construed as ‘ your wealth is in the house of Jahnu’, and Jahnu here is taken to be the ancestor of the Kusikas. But there is no reason why Kakshivân, in whose Sûkta also the name occurs, should not claim Jahnu as his ancestor as well ; and it is rather difficult to believe that in both the two places, far detached from each other, two different poets used the same feminine word to convert which into a masculine sense they carelessly left an ellipse to be supplied. Jahnu seems to be derived from the root hâ to give up or discharge ; and if we take the liberty of supposing that Jahnâvî may have meant the ladle that discharges the liquid oblations into the fire, it is she who in the hand of

the sacrificer makes the offerings to the Asvins and they attend her with boons. For whom? Of course for the sacrificer. The *dravina* or liquid wealth, which the Asvins like, is in her just when it is being offered to them. However, let us see what we get by bowing to the Purāṇic dictum, come to evidently long ago, that Jahnu was a king, the ancestor of the Kusikas. Apte's dictionary says that the Purāṇic Jahnu who drank the river Gaṅgā, and sent her out from his ear and adopted her as his daughter Jāhnavî was the son of Suhotra, 'one who sacrificed well.' So this name as well as Jahnu's own trait as the sacrificer is quite in unison with the *Rig*-vedic connection of Jahnâvî with sacrifice. Soma the sacred drink is king, and the Soma sacrifice is the highest sacrifice. Personifying it as King Sacrifice, he has the Soma cup with the sacred beverage flowing from it to the gods. Phenomenally, the Orion may be viewed as Sacrifice-Purusha Jahnu with the *Mrigasîrsha* in it as the Soma cup, the source of the heavenly Gaṅgā. Now the Orion is one of the emblems of Vishnu as Sacrifice, and in the *Vishnu-sahasrahâma* Jahnu is one of the names of Vishnu. It is true that the *Vishnu-sahasranâma*, which enumerates lots of things—nay the whole universe—as his names, cannot be much depended upon for the solution of myths; but Jahnu is a strange word, and it is significant that leaving many names of kings a name, which as above stated is connected with sacrifice, is selected for Vishnu, who is Sacrifice (*Yajño vai Vishnuh*). I think it likely that this strange name would not have been applied to Vishnu unless there was a close association of ideas between the two names. When once Vishnu's presence in the name of Jahnu is allowed, the character of Vishnu as one who has gone into all as Self would enable him to place himself in any objects that may be selected for the purpose of illustrating the different shades of the meaning of Jahnu. As already stated the original Purāṇic idea of Jahnu seems to have been the Orion-Soma-Sacrifice as containing the cup, the issuer of summer light metamorphosed as the Soma beverage; but when the winter solstice or the beginning

of the Uttarâyana was considered to be another source of light, the point of Jahnu-Vishnu had to be transferred to the Vishnu star Sravana. By this the etymological meaning of Jahnu as 'he who issues out or emits' is illustrated, and the same name may well be applied to the cave which *issues* or *sends* out our terrestrial Gaṅgâ. But another meaning, not etymological but argued out from what the word Jahnu means, seems to have contended for solution. How can the cup pour fourth the liquid without first taking it into its belly? Therefore Jahnu gulps down first; and for that matter the story, before it was reduced to the form in which it is found in the Râmâyana, may have even played with the pun of Jahnu being Jagdhnû as well. In some stories puns are openly expressed, while in others they are cleverly concealed and are left to be guessed from the attendant facts. Be this as it may, the fact is that Jahnu gulps down and then emits; and if, as above explained, the emitting point is the beginning of the Uttarâyana, we must necessarily go back in time for the swallowing point. I would place that point in the month of Mârgasîrsha and explain the gulping down thus. The full moon light is but the sun's light transferred to the lunar globe. Similarly the summer light is fancied to be transferred at the end of the Uttarâyana, the year's day half of the Devas, from the head of the sun Rudra, to the charge of the moon Bhagîratha, who rules over the Dakshinâyana. The first two months of the Dakshinâyana, i.e. Srâvana and Bhâdrapada, are the technical rainy season in which the moon showers the light received by him in the form of the south-west monsoon rains and swells the current of our Gaṅgâ on the earth, as if he is leading her. The next two months, Âsvayuja and Kârtika, though not included in the technical rainy season, are noted for their north-east monsoon and for the autumnal loveliness of Nature. Then comes the month of Mârgasîrsha, on the full moon day of which the moon Bhagîratha floods Jahnu-Orion with his *full* light, and Jahnu is fancied to drink it as the river of Soma juice itself poured into his mouth. With this

month of Mārganirsha the two monsoon and the summer and autumnal beauty of Nature disappear completely, and so it is fancied that the beneficent current of light and heat was gulped down by Jahnu. Then comes dire winter. Whereas Agastya drinks the sea which, though inwardly meaning the rains of the rainy season, is outwardly saline water, Jahnu drinks the same thing made sweet in the form of the Gaṅgā river. In both there is outwardly the element of the marvellous. In the Mahābhārata story the marvel goes to the high pitch of even swallowing the sea. In the Rāmāyana story, though it is a river, and not the sea, that is swallowed, still it is a river the marvel of whose filling even the sea is allowed by the Mahābhārata story itself. Sravana is giant Jahnu's ear, because, as already stated, both the Orion and the Sravana star are the starry forms of Vishnu. When the Uttarāyana comes, the pent-up river of light issues out so forcibly as to conceal the Ear, her source, in the splash, spray, and foam of her gush, the light of the sun, who at that time is in conjunction with the Ear star, and from whom the current goes to the full moon of Māgha in order to cool the Fathers in Maghā.

I have thus tried to explain all the concepts and how they are knit together.

I shall now proceed to the esoteric explanation of the story. If, as I have tried to show, Jahnu is Vishnu, His Sacrifice must be that by which He has sacrificed and put Himself everywhere and in all creatures as the Self that loves them all as Himself; and the Daughter sprung from His Ear is Vāk Brahmavidyā who teaches to the knowers the Self of Universal Love, and who, when that Self is realized, is their soul-purifying, soul-strengthening, soul-exhilarating Soma juice. She is their Fatherly Svadhā drink, the joy of their *placing themselves* everywhere in loving all creatures as themselves their children. Her nature as Vāk seems to be revealed by her flowing in seven streams, probably the seven Vedic metres, and if so the seventh stream, the Gaṅgā proper, would signify

Gâyatrî, the most favourite metre, in which is composed the famous Gayatrî ('Tat Savitur, varenyam,' &c.) of Visvâ-mitra, the 'Friend of all,' the descendant of the Kusikas; and the bulk of the 9th *Mandala* of the *Rig-veda*, entirely devoted to the praise of the Soma beverage, is in the Gâyatrî metre. If the poet had wanted to mention more streams as the branches of the heavenly Gaṅgâ, he could have mentioned a large number. But he has confined himself to the number seven, and therefore I fancy they represent the seven metres.

The asterism Maghâs has the *alias* of Aghâs in the Veda, *vide Rig-veda* X. 85, 13, which says:—'Kine (gâvah) are killed in the Aghâs and the wedding takes place in the two Arjunîs (the next asterisms of Pûrva and Uttara Phalgunîs).' Agha means evil and sin. The Taittirîya Brâhmana III., 1, 4, 8, in mentioning the Maghâs as the stars of the Fathers, characterizes them as anaghâs, sinless. So the Maghâs are both Aghâs and Anaghâs, nominally sinful, but really sinless. Our story depicts the 60,000 Fathers as having incurred sin by imputing the theft of the horse to Kapila Vâsudeva, but as having gone to heaven afterwards; so that the trait of the Maghâs being aghâs and anaghâs seems to be brought out in the story. As both the versions of the story say that Kapila is God Vâsudeva, how can sinners see Him? The stars are not killed by the sun. They become one with him at the Conjunction. But it should not be supposed that because in the phenomenal aspect of the story the Fathers or the Manes are the stars in general and the stars of the Maghâ asterism in particular, the poet of the story had no idea of the Manes being souls or spirits. The stars are simply the metaphors for the decayless eternal souls that have gone to High Heaven, for which the firmament on high is likewise a metaphor. The essential nature of the soul is pure. It is only the cover of Avidyâ that makes it do wrong; but when the cover is removed, the soul attains to its own purity. So the soul is sinful only as long as the Samsâra lasts, but pure really. If, as already

explained, Gaṅgâ who sends the Fathers to Heaven represents Brahnavidyâ, we should expect to find similar other esoteric meanings in the story, and these I shall now proceed to explain so far as I can guess.

Sagara the moon is the lord of sâmsâra into which man is born and through which he has to pass. It is mixed with good and bad. If he eschews the bad and practises the good he will go to Heaven ; otherwise he will return to the vortex of birth and death again and again. The lord of samsâra may be viewed as the school master teaching man what he should do and what he should not. As the victim sacrificed represents the sacrificer *himself*, the sacrificial horse seems to be the *jîvâtma-tatva*, the real nature of the soul—a nature which is alike in all souls without any difference, when the unreal distinctions pertaining to the unreal bodies or selfishness in which their vision is circumscribed are made to vanish. Therefore the common object—the object of every one—of the souls must be to find out that horse—their own pure, real nature, for it is only that which is pure and real of man that is fit to be the victim—the oblation—at the altar of Sacrifice. The sea of the story seems to be what the Upanishads call *hrîdayâkâsa*, the sky of the heart. The realm of the heart or mind must be well searched in order to find the horse. Accordingly the souls are sent in search of it. Not going deep into the heart, they make a superficial search and kill the Asuras, the evil passions and desires, that are found at the outskirts, and come back. The object cannot be gained if merely the branches are cut off and allowed to sprout again and again. The hidden root must be found out and killed. So the souls are sent out again, and when they begin to dig with great anger—with great fervour and earnestness—they go to the root place and uproot the Asuras ; and the hole made to the deeper depth appears to me to be the way to what the Upanishads call *dahra* or *dahara gagana*, the very little or subtle sky, in the heart, where the *Antaryâmî* is located. The making of the hole in the north-east part seems to

have an esoteric meaning also. The Upâsana of the Antaryâmî is made by sitting with face to the east, and as man's right hand side of his body is called dakshina, south, his heart is in the north-east side of it. So boring a hole there, the Upâsaka goes deep into the realm of the sky of the heart. The Upanishad (Mahânâr, x., 7) says that What is in the dahra gagana of the heart That must be contemplated (tatrâpi dahram gaganam visokas tasmin Yad antas Tad upâsitavyam). *That* in the innermost depth of the heart is the Glorious Antaryâmî, to whom the jîvâtma should be inseparably wedded. So, the souls find the horse near Him—find their own true nature to be free from sin, with the Supreme Self Antaryâmî as their very Self, Spiritual Life. Of course they can only see that Life when they kill the Asuras of selfishness and love all creatures as self. Seeing Him they become vidagdhas, literally burnt up, but really knowers, as vidagdha means also the knower. They become pure gold, divested of all alloy or sin by being well burnt and melted.

If, as above explained, our story had in view the dahara âkâsa of the heart as the place into which the hole was made, the paradox of the burning of the Fathers seems to have arisen from a shade of meaning which the word dahara was capable of giving, and, also from our story's view of Kipila who is mentioned in the Svetâsvatara Upanishad.

First about the meaning of dahara. The Khândogya Upanishad VIII. 1, 1 says:—In the Brahmapura (human body) there is the dahara lotus-house (heart), and in it there is the dahara antarâkâsa or inner sky. The commentators say that dahara means very small. This seems to be an inferred meaning, the physical shape of the heart-lotus is small, and therefore the sky in it was thought to be very small. But dahara is derived from dah to burn, consume with fire. The reason why the Upanishads call the heart dahara, the burning place, may be that the heart is the seat of animal heat, a place which, like the burning crucible, melts the juice of

food into blood and sends it in a warm state to all parts of the body. Indeed in the Sanskrit-Mahrāṭī Dictionary of Nāro Āpāji Godbole and Gopāla Jīvāji Kelkar printed in Poona in 1872, one of the meanings of dahara—nay the very first of them—is put down as mûsa (Sanskrit mûshâ) which, it says, is the crucible in which gold is melted. The idea of the heart as *lotus* and the idea of the *sky* in it are, in my opinion, the outcome of two independent poetical concepts in respect of God residing as Antaryāmī in the heart, the first depicting Him in the metaphor of the sacred fire, for whom a lotus seat is made (Vol. I., p. 25), and the second in the metaphor of the brilliant sun in the sky (*vide* Vol. I., p. 150); and when thus the fire and the sun became metaphors to express the Glorious Antaryāmī, their names Hiranyaretas and Hiran-yagarbha as applied to Him mean the Golden Child or the Retas or Liquid of Gold, the Precious Melt of Universal Love. The lotus of the heart or the sky of the heart that bears the Melt must necessarily be likened to the crucible. When the Infinite Antaryāmī is realized in the heart, man becomes large-hearted and all talk of his heart being dahara in the sense of little must vanish.

Now about what seems to be our story's view of Kapila of the Svetâsvatara Upanishad, the story which drives the horse to him looks like a Vedântic riddle based mainly upon that Upanishad, which in many parts is a curious compendium as well as amplification of the sayings of the older Upanishads and the Vedas, and which nevertheless seems to be much older than the epics. The promulgator of it is stated in itself to have been the Rishi Svetâsvatara. Asvatara means not only a mule, but very swift (horse). The nature of the soul jîvâtman as subject to Īsa, Lord, the Supreme Self, is very clearly expressed in this Upanishad.* As an honour to the horse name of the Mahâtman or great soul that saw this Upanishad, our story has, I fancy, couched the nature of the jîvâtman in the

* *Vide* I. 9; also IV. 6, 7, which are the same as the Mund. Up. III. 1, 1; 2.

allegory of the horse. The jīvâtman are eternal and many in number, *vide* Chapter VI., verses 12 and 13, which may be rendered thus :—

1st half. The One Master (*Vasî*) of the many *nishkriyas** [is He] Who makes His One rūpa into many [as the *Antaryâmi* at the rate of one for each soul].

2nd half. Him those who see stationed in themselves (*âtmastham*), to them is eternal hapiness and not to others.—12.

1st half. He who is the One Eternal Ketana, fulfilling the (spiritual) desires of the many eternal Ketanas,

2nd half. Knowing that Cause Who is to be known by Sâṅkhyayoga and Who is Deva, man will be freed from all shackles—13†.

It is in Chapter V of our Upanishad that the name of Kapila occurs. Verses 1—6 of it are devoted to the Supreme Self, and verses 7—12 to the jīvâtman who is avara, inferior (while the Supreme Self is Para, Great), and who is as small as would be the very end or point of the hair if cut into hundred parts and each part again into hundred—*i.e.*, who is infinitely small. The word avara may be compared with the same word occurring in *Rig-veda* X. 81, 1, where it is said that the Creator, the First, entered into the avaras. Of the verses devoted to the Supreme Self, verse 2 says :—

Yo yonim yonim adhitishthaty eko

visvâni rūpâni yonîs ka sarvâh. |

Rishim prasûtam Kapilam yas tam agre

jñânair bibharti jâyamânam ka pasyet.||

This is a difficult verse. Book No. 17 of the Anandâsrama Series has four commentaries on this Upanishad, *A*, attributed to the great Sâṅkarâkârya‡, *B* by Sâṅkarânanda, *C* by Nârâyana, and *D* by Vijñâna. According to *A*, which takes bibharti, 'he bears' and pasyet, 'he shall see,' to be intended to mean here babhâra, 'he bore' and dadarsa,

* The commentators differ as to the meaning of *nishkriya* here.

† The 1st half of verse 13 and the 2nd half of verse 12 are the 1st and 2nd halves of verse 13 of Chapter V., of the Kathopanishad.

‡ The learned editors of the Series, however, are of opinion that this commentary must be the work of some one other than the great Sâṅkarâ-

‘he saw,’ both in the past tense, the meaning of the verse above quoted is to this effect :—

(The Supreme Self is He) Who controls each and all the places and all the forms, and Who in the beginning bore or maintained with knowledge *Rishi Kapila*, the *prasûta* or born (from Him), and saw him being born.

A says that *Kapila* means *kanakakapilavarna*, one whose colour is gold-like tawny, that this *Rishi Kapila* is identical with *Hiranyagarbha* spoken of twice in the earlier parts of our *Upanishad* (III., 4 ; IV., 12) and with *Brahmâ* mentioned further on in it (VI., 18), or that *Kapila* is he about whom there is the *Purânic* text “*Kapilo 'grajah*,” ‘*Kapila* is the First-Born.’ It then quotes three verses of a *Purâna* (name of it not mentioned) about this *paramarshi*, great *Rishi*, *Kapila*. Those verses are addressed to *Indra* and are to this effect :—

Rishi Kapila was born, in order to remove the ignorance of the world, as an *amsa* or incarnation of *Bhagavân Vishnu*, Who, the Self of all creatures, takes up the form of *Kapila* and others in the *Krita-yuga* and imparts that knowledge which is *hita*, salutary, to all. O (*Indra*)! thou art *Sakra* among all the *Devas*, *Brahmâ* among the knowers of *Brahman*, god *Vâyu* among the powerful, *Kumâraka* [evidently the Son God *Kumâra*] among the *Yogins*, *Vasishtha* among *Rishis*, *Vyâsa* among the knowers of the *Vedas*, *Kapila Deva* among the *Sâṅkhyas*, and *Saṅkara* among the *Rudras*.

In *B*, *Saṅkarânanda* says that *Kapila* is that incarnation of *Vâsudeva* Who burnt down the sons of *Sagara*, and not *Kapila* who was the author of the *Sâṅkhya* system. I shall say a few words further on about this question of the authorship of the *Sâṅkhya* system. It is clear from *A* that it identifies *Kapila* with *Hiranyagarbha* of the earlier verses (III. 4 ; IV. 12) because the language about *Kapila*’s birth is strikingly similar to that in IV. 12 about *Hiranyagarbha*’s birth. Verse III. 4 says about the Supreme Self to the effect that He is the great *Rishi Rudra* who in the beginning generated *Hiranyagarbha*. Verse IV. 12 is the same as III. 4, word for word, except that instead of ‘*Hiranyagarbham janayâmâsa pûrvam*’, it says ‘*Hiranyagarbham pasyata jâyamânam*.’ It and what appears to be

an older version of it occurring in the *Mahânârâyana* or *Yājñika* Upanishad are given in the note below.* Having regard to the Imperative Mood of the verb *pasyata* in the plural, the two versions would mean :—

(1) (O ye men!) See *Hiranyagarbha* being born, Who is the *udbhava*, source, and *prabhava*, valour (P) of the *Devas*, Who is above all, (Who is) the great *Rishi Rudra*. May he unite us to good insight!

(2) (O ye men!) See *Hiranyagarbha* being born, the First of the *Devas* in the beginning, Who is above all, (Who is) the great *Rishi Rudra*. May he unite us to good memory [of all our duties]!

But *D* says that *pasyata* is intended to mean here the past tense *apasyat*, 'he saw.' This would change the meaning into 'Rudra, the source and valour of the *Devas*, &c., saw *Hiranyagarbha* being born.' *A* also seems to do the same as it says that *Paramesvara* is incessantly seeing the *Sûtrâtman* (*Hiranyagarbha*) face to face. *C* makes no change in the verb, but explains that 'He Himself is *Rudra*, He Himself is the great *Rishi Bhṛigu* and others, and O ye men, see Himself, *i.e.*, know Himself, to be also *Hiranyagarbha* born in the beginning.' The verses 11, 12, and 13 of IV seem to be intended to be taken together, and as the verse 13 ends with the chorus of '*Kasmai Devâya havishâ vidhema*' of *Rv. X.*, 121 it is evident that the *Hiranyagarbha* of our Upanishad is the Deity of the same name spoken of in the *Rig-veda*. Now, in addition to the similarity of description about the birth of *Hiranyagarbha* in IV. 12 and of *Kapila* in V. 2, the verse 11 of IV. begins with the very words '*Yo yonim yonim alhitishthaty eko*' with which V. 2 about *Kapila* begins. For these reasons *A* seems to be quite right in identifying *Kapila* with god *Hiranyagarbha*.

*(1) *Yo Devânâm prabhavas kodbhavas ka
visvâdhiko Rudro maharshih |
Hiranyagarbham pasyata jâyamânânam
sa no budhyâ subhayâ samyunaktu ||*
Svet. Up.

(2) *Yo Devânâm prathamam purastâd
visvâdhiko Rudro maharshih |
Hiranyagarbham pasyata jâyamânânam
sa no Devah subhayâ smṛityâ samyunaktu ||*
Mahânâr. Up.

Now the reason why *A* identifies Kapila with a. Brahmā of VI. 18 is to show that the Supreme Self's bearing the born Kapila with knowledge means the same thing as His establishing Brahmā in the beginning and giving him all the Vedas, i.e., knowledge. He Who does so, and Who is the Light of the insight of ātman, self [the jīvātman, or ātman may mean mind here], Him I, wishing to be liberated, approach as my *Saranam*, Refuge or Home. So says VI. 18.*

If we bear in mind the character of our Upanishad as a compendium of older sayings, slightly changed here and there, in addition to its own sayings, it is but natural that we find in it different kinds of expressions about the same god. My own view of Kapila *alias* Hiranyagarbha is this. He is the Son aspect of God as Sacrifice and is identical with the sacrificial Fire Agni, born by attrition. When the Visvakarma-sūkta of the *Rig-veda* says that the Creator Our Father performed a sacrifice at the very beginning of Creation, it must mean that He generated the sacred Fire and saw that Son being born, for without generating the Fire there can be no sacrifice, and Agni is called Son, in many places in the *Rig-veda* (for instance, I., 31, 11; 69, 1 and 3; II., 1, 9; V. 2; 11—14), and is the Maho Deva, the Great God, that has entered into the mortals (IV., 58, 3). Coming down to the *Taitt. Āranyaka* I., 23, we find Our Father generating His Son as His very Rasa, Essence, and that Son is clearly identified in it with Purusha, the In-dweller or Antaryāmī, without Whose entering into all creatures and things nothing could stand, and what is noteworthy that Son is said to have existed even before He was generated. I have discussed this idea of Father and Son in the Essay on Creation in the first volume. That verse of our Upanishad in which Rudra is described as having generated Hiranyagarbha may be taken to depict Agni-Rudra Himself as the first

* The original is this :—

Yo Brahmānam vidadhāti pūrvam

yo vai Vedāms ka prahinoti tasmai |

Tam ha Devam ātmabuddhiprakāśam

anukshur vai saranam aham prapadye ||

Sacrificer Creator Prajâpati (*vide* pp. 29, 30, 33 *ante*), while the other verse in which men are exhorted to see Rudra-Hiranyagarbha being born seems to be based upon the idea found in the Brâhmanas that Rudra is the Son of the Creator. Both for God and man, there can only be one rule, sacrificial or moral. The Creator sees it at the very beginning and lays it down for man to follow. The same sacred Fire which He generated and saw, man also must generate and see; and the expression that He bears Kapila with knowledges (jñânair bibharti) is capable of meaning that He bears Kapila in His own mind by means of His knowledge. This may be compared with 'ud u tvâ Visvedevâh Agne bharantu kittibhih' (Taitt. Sam. IV., 2, 3). 'O Agni, let the Visvedevas bear Thee up with (their) knowledges.' The Visvedevas there mean the Prânas or senses (*vide* Vol. I., p. 250). Thus the sacrificer must bear Agni always in his mind, and as the Creator is the archetypal Sacrificer it is no wonder He is doing the same thing. The Son or Antaryâmî aspect of God is His Love by means of Whom He is loving all creatures as Himself. He is Saguna in two senses, one as the fountain of all good gunas, qualities, which may be summed up in the one word of Sarvâtmâ of universal love, and the other as having the numerous gunas, numbers, souls, for His loving them as Himself, for if they do not exist there can be no scope for His love. So they too are eternal, and it is His very nature as Sarvâtmâ to love them, and they would realize the harmony of the numbers as soon as they realize Him. Therefore the saying that He is always bearing His Son in mind seems to mean that He is always true to, and never forgets, His universal Love, His Tapas-born, Sacrifice-born lovely Son, who is the First-born because He has been revealed from the very commencement. I would view VI. 18 in this way: Brahmâ is identical with Brahmanaspati whose identity with Agni was shown at p. 27 *ante*; Our Father reveals this High Priest Brahmâ in the very beginning with all the Vedas, and leaves Him to send forth and uphold the universe, for who other than the Son

of universal love is fit to do so? It is noteworthy that in the Taitt. Âranyaka I. 23, already referred to, the Father leaves the work of sending forth and upholding the universe to His Son exhibited there in the form of a Kûrma, tortoise, with apparently a pun on Kûrma, the real meaning intended being that He is Visva-karma. Leaving the work in charge of such a Son, the Father enjoys His repose. There is no indication in our Upânishad that by Brahmâ it means the Four-faced Brahmâ whose birth is due to samsâra and who is liable to die at the end of his Kalpa. I think its Brahmâ is not yet the degraded Brahmâ, but the Son aspect of God. But in course of time the birth of this Son, which is only *manifestation* came to be viewed as due to samsâra, because here and there in the Taitt. Samhitâ and the Brâhmanas Prajâpati is mentioned in such enigmatic language which according to the more refined and logical way of thinking of the later times was no doubt found not quite compatible with the supremacy of the highest God, and because among all other names of God the name Brahman (neuter) contended for mastery and appears above the name of Prajâpati in the lists of the Vamsas and of Âuanda in the Taitt. and Brih. Upanishads. But as if to make amends for this, the epics and Purânas opened a wide way for the Son or Manifestation idea to express itself fully in the shape of Vishnu's Avatâras or Manifestations; the birth in these cases is not due to samsâra, but divine manifestation for the sake of establishing knowledge and righteousness, and we have seen that Rîshi Kapila is distinctly said to be Vâsudeva.

I repeat again that my view of Kapila Vâsudeva is that He is the Son aspect of God, symbolized by the ¹⁸ Fire Agni. Agni is Ritaja, Son of Sacrifice, by ¹⁹ *glâdeva* on the lap of the altar. I said (p. 87 *ante*) that ²⁰ *Vasudeva* which would mean also the Son of Sacrifice Vasu. My authority for taking Vasu to be one of the names of Sacrifice is the Sukla-yajur-veda I. 2:—'Vasoh pavitram asi'; the commentator takes Vasu to be Sacrifice, quoting the Sruti 'Yajño vai vasuh, Yajñasya pavitram asi.'

We saw in the Rāmāyana version of the story that Kapila is upholding the earth. The popular Purāṇic idea is that the thousand-headed serpent Sesha upholds or carries the earth in the centre on his head, while the direction elephants support her in all her extremities, and that the earth-carrying Sesha is established on a tortoise. Taking this to be the absurd geography of the Purāṇas, it is asked now-a-days, upon what then does the tortoise stand? My view of this riddle is this; it is not geography, it is that kind of description of the sacred fire-altar which has arisen from *sabdakamatkāra* or word-charm. A live tortoise is buried below the altar (Taitt. Sam. V. 2, 8); the fancy therefore is that the tortoise carries the altar; the earth of the riddle is the altar Veditupâ bhumiḥ, who, in the mind's eye of the devout sacrificer, is the whole earth. Upon the altar our Agni glows with peaks of his flame like a mountain bhûdhara, and bhûdhara means the upholder of the earth, *vide* the riddle explained at p. 72 *ante*. It follows from this that the serpent is Agni himself, poetically pictured as the serpent because He hisses when the oblations are thrown into him, and He is thousand headed, because as Antaryamî He is all-knowing. The thread or coil of His all-embracing love is everywhere. The common fire can be found concealed everywhere and generated by striking two stones or flints together, and being light as opposed to darkness is the fit symbol for the all-knowing, omnipresent God. The Purāṇic idea of Vishnu is that He is resting (*sete*) on this very serpent. If in this idea also the serpent means the Son God Agni (I say if, because the same symbol may have been used with one significance in one place and quite another in another place), the happy Father fittingly finds rest on the lap of His own Son of universal love.

I have not been able to unriddle the elephants. The direction is called *dis*, *i.e.*, *dik* in the nominative, and the dictionaries put down *dikka* to mean a young elephant. In these days a knowledge of the details of the sacrifices has become difficult to obtain. I put this question for future

solution, was it customary to construct the altar in any of the sacrifices with the forms of elephants at the base of each of its corners as if bearing it on all its sides ?

Whatever the sacred fire Agni represents on the earth here applies to a great extent to the sun who is the Agni in the sky. Kapila occurs in one place in the *Rig-veda* X. 27. Verses 15 and 16 of it are to this effect.

Seven heroes have come together from below, eight have come from above, nine have come from the west with winnowing-baskets, and ten have come crossing over the rock's high ridges in the east.—15.

One of the ten who is Kapila, tawny, and who is samāna, common (to them all), is urged by them to execute their final kratu, purpose. The mother is bearing on her lap soothingly the garbha, child, of noble form who is not eager.—16.

From Mr. Griffith's note on verse 15 we gather that Sâyana takes the seven, eight, nine, and ten to be respectively either the Seven-Rishis, Vâlakhilyas, Bhrigus, and Ângirases, or the Maruts on all sides of Indra. He says: "These explanations by Sâyana cannot be accepted; but it is hard to say what is meant. Professor Ludwig thinks that the various classes of letters of alphabet are intended." On verse 16, he says: "*The tawny* : Kapilam : according to Sâyana, the famous Rishi Kapila. 'The Sun?' —Grassmann. *The mother* : Night?—Grassmann. *The infant* : the young Sun, if *the mother* is Night." It appears to me that these verses describe the dawn time: the rays of the baby Sun Kapila (for the rising sun is baby) have appeared in the east as if they came in batches from all directions and met together, while yet he is below the horizon; they are very anxious that he should rise forthwith, but the delay on his part is read as if he is not yet eager to rise; the mother bearing him is either the Dawn or the Earth who in the fancy of the poet presents the appearance of supporting the rising sun on her lap in the eastern horizon, as if he is the golden fire and she the altar bearing him; if so, the rays that have met together are the priests, and the winnowing baskets are the morning breeze with which they are fancied to be

fanning the embers of fire, the not yet risen sun just below the horizon, as if he is lying below the firewood placed upon him ; the wood is perhaps a little wet with the morning dew, and therefore the Fire is rather wanting in eagerness to blaze forth ; but they are vîras, heroes, strong fellows, lustily doing their work of fanning and urging him to blaze forth or rise, and to do the work of the Divine Priest, for according to the *Rig-veda* it is Agni who is the Priest calling in all the gods and sacrificing to them.

If my explanation of the *Rig-vedic* Kapila is correct, it shows that the poets of the *Rig-veda* looked upon their Sun God Kapila, the Golden Agni in the sky, as their dearest Baby that is seen rising in the east ; and our Upanishad also exhorts men to see the same Kapila being born. Can we say that the poet of the verses of the *Rig-veda* above explained shows merely his poetical skill in matutinal description, and does not mean the sun to be the symbol of that Great Spiritual Sun Who gives light to the mind ? Be this as it may. In what light our Upanishad and the old story of the Mahâbhârata appear, in my opinion, to have viewed Kapila, I have tried to explain. According to the Bhâgavatapurâna, the father and mother of Vishnu's incarnation as Kapila were Kardama and Devahûti. The former means the mire, and also one who makes a sound, so says the Vâkaspatya. He is regarded as one of the Prajâpatis. The Taitt. Ar. I. 22 and 25, says that the northern Vedî or altar should be dug knee-deep and filled with water ankle-deep, and that spreading lotus leaves and flowers on it, Agni should be established on it. As thus the altar is made wet, is Kardama the altar conceived as the father of the sacrificial fire Kapila ? Devahûti is clearly a ritualistic name meaning the invocation of the gods. Can it be that this father, mother, and son are metaphorically the wet dripping rain cloud, the thunder, and the flash of lightning, the symbol of Agni Apâmuapât, the son of the waters ? According to the Vâkaspatya, Kapila is one of the names of Agni, and it quotes this text as that of a Smṛiti (the name of which is not

mentioned): Agniḥ sa Kapilo nāma Sāṅkhya-sāstra-pravartakah. 'The promulgator of the Sāṅkhya system is Agni himself named Kapila'. The question of the authorship of that system will be dealt with further on.

Now, let us go to another verse of our Upanishad, that which follows the verse VI. 18. It is about the solemn religious duty of Sarana-prapatti or the taking refuge in God as our Home and Protection. In it He is described as being nishkala, nishkriya, sânta, niravadya, nirañjana,* the Great Bridge to immortality, One Who is *like fire* that has consumed the firewood; and chap. V, in which Kapila is mentioned, says in its last verse 14 that they who knew God gave up their bodies ('Devam ye vidus te jahus tanum'), that is to say, they were freed from the limited embodied state. It is therefore no wonder that the 60,000 Fathers who approached Kapila Who is the Supreme Self in the symbol of the sacrificial Fire were burnt down and freed from the embodied state.

In the Srâddha mantras the Fathers are mentioned as those that are Agnidagdhas, burnt in fire, and those that are Anagnidagdhas, not burnt in fire. The latter are those who die in such a manner as renders their bodies not available for cremation, as in the case of drowning when the river is running full and the body lost. This is an exception proving the rule that the Fathers are Agnidagdhas. It is the sons that perform the sacred rite of cremation to their departed fathers. But some leave sons behind and some not. The fire set by the sons is the fire of the funeral ritual held sacred in its own way. But there is One Son, even for those who have sons, and more particularly for those poor souls who, like the 60,000 Sagaras of our story, die son-less, Who alone, realized in the heart, is competent to set to them the Vedântic Fire, burnt and purified by Which there is no more return to samsâra. When they have this Glorious Bandhu or Kinsman in the double brilliant metaphors of the sun or fire and the moon,

* It would be tedious here to explain the meanings which the different schools attach to these words.

the One as Son to set the Vedântic Fire to them and the Other as the Great Grand Son to offer the Vedântic Cool Water to them, they are saved.

The riddle of the burning being explained, we have next to explain the riddle of the Sagaras showing disrespect to Kapila and their taking Him for the thief of the horse. It is this which led to their being burnt down. To explain this I must quote the very next verse, viz., VI. 20. It is the last verse of the Upanishad proper, for the remaining three verses are about the promulgator Svetasvatara, about not imparting the teaching to one who is not prasânta, peaceful (with subdued mind), and about its being intended for him only who has parâ bhakti, great loving-faith, in God and likewise in his Guru, teacher. That verse says :—

Yadâ karmavad Âkâsam
veshtayishyanti mânavâh |
tadâ Devam avijñâya
duhkhasyânto bhavishyati ||

When men cover the Sky like skin, then not knowing God there will be an end of (samsâric) sorrow.

If the four commentaries are correctly printed, all of them read the word after Devam as avijñâya,* but the explanations which A, B, and D give make it doubtful whether

* A says :—“Devam Jyotirmayam . . . Paramâtmânam avijñâya duhkhasya . . . anto vinâso bhavishyati, Âtma-ajñâna-nimittatvât samsârasya. Yâvat Paramâtmânam Âtmatvena na jânâti tâvat . . . samsarati, yadâ punah Paramâtmânam Âtmatvena sâkshât jânâti tadâ nirasta-ajñâna-tat kâryah pûrnânando bhavati.” Thus A says clearly that not to know the Supreme Self as Self is the cause of Samsâra and that to know Him as Self is the way to eternal joy. So how can there be an end of sorrow, by not knowing God? It is therefore clear that the reading of A must have been not avijñâya but something else.

B says :—“Devam svayamprakâsam, avijñâya, aham Brahmâsmi viseshenâjñâtva (?), duhkhasya antah vinâsah bhavishyati.” Unless we read viseshena jñâtva, knowing well, and not ajñâtva, the natural meaning intended by the commentator, viz., “Knowing God well as ‘I am Brahman,’ i.e., as Self, there will be an end of sorrow,” would be lost. So the reading of B also must have been something other than avijñâya.

D says :—“Devam pûrvaslokoktam nishkulatvâdivisheshanavisishtam Devam avijñâya, Âtmatvenâjñâtva (?) duhkhasya . . . nâso bhavishyati.” Here also the author must have said Âtmatvena jñâtva and not ajñâtva. If so his reading also must have been something other than avijñâya.

their authors could have adopted that reading, while what *C* says is not very convincing. The reading itself may have been originally not Devam avijñāya, but either Devam avajñāya or Devam u vijñāya. In the Vedas u is often used in the sense of forthwith. Adopting this as the reading, the meaning would be: when men renounce the selfish world and become sky-clad, then knowing God forthwith, there will be an end of sorrow. If avajñāya was the reading, it can only have been used in the verse in question in the sense of knowing well, just as avabodha and avabhāsa mean the knowing or shining well. If we suppose that this was the reading adopted by the author of our story (whoever he was, whose saying flowed down as a popular legend and was at last recorded in the shape of the two versions found in the Rāmāyana and the Mahābhārata), that he knew it to mean the knowing well, but that at the same time he knew also that the word had come to be used generally in the sense of knowing lowly or meanly of another, then we at once detect in him the riddler who outwardly exhibits the *Sagaras* as having thought low of *Kapila*, but whose real meaning is that, finding a way into the *dahara ākāśa* of the heart, the region of purity where all selfish, base matter

C gives clear indication that the reading adopted by it is *avijñāya*. It proposes three alternative meanings:—

(1) When men cover themselves with sky, that is throw up their shoulders into the sky and roam about, not knowing Brahman, their sorrow will come to a [temporary] end when they go into the [temporary] rest of the pralaya time; this sort of end of sorrow is not Moksha. Some say the end of sorrow means moksha, but this is not correct, for moksha can only be had by knowing Brahman.

(2) Or the meaning may be this: When men not knowing Brahman by means of works become sky-clad, that is renounce everything, then sorrow's end or moksha comes.

(3) Or the meaning intended may be this:—When men go to clothe themselves with sky—with nihil—then they do not know God.

The last interpretation does not explain how the end of sorrow comes. The second interpretation supplies the words *by means of works*. The meaning is that the Self cannot be known by Karmakānda or works, but by Jñānakānda which is adopted by renouncing the world. But *tadā* followed as it is by *devam avijñāya* is a great obstacle to this interpretation.

is burnt down leaving only the real pure state of the soul, and hugging it, they knew God Kapila, the Antaryāmī, and had their sorrowful samsâric state brought to an end. God, the Self of all, is the real Owner. Man should regard his âtman, i.e. himself, also as belonging to God, surrendering all base ahamkâra or egotism. If God draws to Himself the jīvâtman, it may appear as theft in the eyes of those who have not yet given up their base egotism, but to the knowers it is His Grace, about which it is said that the Supreme Self is not to be obtained by teaching, nor by intellectual cleverness, nor by being much informed, but is to be obtained by him only whom He *selects* (as being fit).*

The above completes the esoteric explanation of the story. If Sagara is the moon and the 60,000 Sagaras the stars, is Asamañja also moon meaning 'one who shines (añj) unevenly (a-sam),' as he has his varying phases? That he drowned children seems to be due to a pun upon the name by looking upon it as Asumajja, 'one who dips asus, lives.' The killing looks quite out of place on the part of Sagara's vamsakara or line-continuing son. In the *Mahābhārata*, Gaṅgā also is stated to have drowned her own seven children, the seven out of the eight Vasus that were born in her when she married king Samtanu. There must be some hidden meaning in the riddle of what may be called Asamañja's or Gaṅgā's *Sisumāratva* (*vide* p. 6 *ante* about *Sisumāra*). Amsuman or 'one who has light' may be either the sun or the moon. I do not know what Dilīpa means. These three personages are necessary for the purpose of giving the character of Great Grand-Son to Bhagīratha, the hero of the story. That character is rendered necessary by the very character of the Manes as the Fathers, Grand Fathers, and Great Grand Fathers.

Now about the authorship of the Sāṅkhya system. We saw that the *Rig-vedic* Kapila is the common Object of the numbers that meet together around Him, and that what is said about Him is a strikingly beautiful description

* *Katha Up.* II. 23; *Mund. Up.* III. 2, 3.

of the rising Sun God. Pondering over it, the people of a subsequent period may well have looked upon it as Kâpila-sâṅkhya, 'that which is about Kapila and the numbers,' and adopted that name for that aspect of religion by which the numbers, the souls, should by mutual harmony and unity meet in God, their One common Object, One Who by universal love has entered into one and all, One by realizing Whom the mutual strife of the many ceases and makes room for unity—aye should meet in God, even as the rays meet in the Sun Kapila, and the stars in solar light. The Upanishads say that from God all the beings and things have sprung like sparks from fire, like rays from the sun, and that they merge in Him again.* The Khândogya and other Upanishads say in the Vamsas and other places that the First Teacher is Brahman Itself or God Brahmâ, and the authorship of the hymns about Visvakarman, Hiranyagarbha, Parameshthî and Purusha is attributed to those Gods themselves. So it is no wonder that the Kâpila sâṅkhya, which is not the Nirîsvara-sâṅkhya, but the more ancient Sesvara-sâṅkhya, was attributed to God Kapila Himself as the Seer and Teacher of it. Sâṅkhya means also 'relating to grammatical number,' according to Dr. Macdonell's dictionary. This shows that the root meaning of this name is number. Now what is the sense in which sâṅkhyayoga is used in our Upanishad itself when saying that God is adhigamya, approachable or knowable, by sâṅkhyayoga? I think sâṅkhya there means the group of the senses, which in the older works are called Visvedevas and Prânas and in the later ones indriya-varga or indriya-grâma. God is adhigamya by the steadfast yoga, union or application of all the senses directed God-ward in the upâsana. In support of this, I would point out how Sâṅkhya has become synonymous with knowledge. In the Katha-up. VI. 10, pañka jñânâni, five knowledges, mean the five senses. In our Upanishad, about man's bearing Kapila with knowledges (jñânaih), the commentary O takes them to mean the senses. Thus sâṅkhya = knowledge = senses.

* Mund-up. II. 1, 1; Maitri-up. VI., 26.

The Sāṅkhyas spoken of in works like the *Bhagavadgīta* and the *Purāṇa* quoted at p. 106 *ante* can only be the followers of the ancient *Sesvara-sāṅkhya*. But in course of time a course of reasoning or logic gave rise to the *Nirīśvara-sāṅkhya* School which confined its philosophy to the souls, to the *lohita-sukla-kṛishna Ajā Prakṛiti* that binds them, and to the mode of each soul's attaining its pure state as the highest goal; and when this school of the *Sāṅkhyas* that recognised no God wrote its *Sūtras*, that work also was passed off as the work of old *Rishi Kapila*. But how can any branch of the *Vedāntic* School recognizing the decision arrived at by the author of the *Brahma-sūtras* in which the *Nirīśvara-sāṅkhya* is criticised and condemned admit the author of it to be *Kapila-Vāsudeva*? Therefore *San̄karānanda* rightly makes a distinction between them. The *Vākaspatya*, making a distinction between *Vāsudeva Kapila* and *Agni Kapila*, attributes the *Sesvara-Sāṅkhya* to the former and the *Nirīśvara-sāṅkhya* to the latter. In either case it is simply a dedication of the authorship. The real author of either the one or the other is not known.

DELUGE, SHIP, FISH, &c.

MANU AND THE DELUGE, HIS SHIP AND FISH.

This is a very old story contained in the Satapatha Brāhmaṇa I. 8, 1,* a translation of which is given in Prof. Max Müller's *India What can it teach us*, pp. 134—137. The following is almost its *verbatim* substance :

In the morning they brought water to Manu for washing, as they bring it even now for washing our hands. While he was thus washing, a fish [matsya] came into his hands and said, 'Keep me, and I shall save thee from a flood which will come in such and such a year and carry away all these creatures. So long as we are small, there is much destruction for us, for fish swallows fish. Keep me therefore first in a jar. When I outgrow that, dig a hole and keep me in it. When I outgrow that, take me to the sea, and I shall then be beyond the reach of destruction. When thou hast built a ship, thou shalt meditate on me. And when the flood has risen, thou shalt enter into the ship, and I will save thee from the flood.' Accordingly Manu kept the fish and put him in the sea where he became a large fish [Jhasha]. In the year foretold, Manu built the ship, entered into it and meditated on the fish, as soon as the flood rose. The fish swam towards him, and Manu fastened the rope of the ship to the fish's horn, and he thus hastened towards the Northern Mountain. The fish said, 'I have saved thee.' As instructed by the fish, Manu bound the ship to a tree and slid down gradually into the water, and therefore this is called 'the slopā [avasarpānam] of Manu' on the Northern Mountain. All creatures having perished in the flood, Manu was left alone. Then Manu went about singing praises and toiling,† wishing for offspring. And he sacrificed there also with a Pāka-sacrifice. He poured clarified butter, thickened milk, whey, and curds in the water as a libation. In one year a woman arose from it. She came forth as if dripping, and clarified butter gathered on her step. Mitra and Varuna came to meet her and said to her 'Who art thou?' She said, 'The daughter of Manu.' They rejoined: 'Say that thou art ours.' 'No,' she said, 'he who has begotten me, his I am.' Then they wished her to be their sister, and she half agreed and half did not agree, but went away and

* The original text will be found in Muir's *Sanskrit Texts*, Vol. I., pp. 181, 182.

† Srāmyam, "toiling in arduous religious rites."—Muir.

came to Manu. Manu said to her, 'Who art thou?' She said: 'I am thy daughter.' 'How, Lady [Bhagavati] art thou my daughter?' he asked. She replied: 'The libations which thou hast poured into the water, clarified butter, thickened milk, whey and curds, by them thou hast begotten me. I am a benediction [âsîh]—perform (me) this benediction at the sacrifices. If thou perform (me) it at the sacrifice, thou wilt be rich in offspring and cattle. And whatever blessings [âsîh] thou wilt ask by me, will always accrue to thee.' He therefore performed that benediction in the middle of the sacrifice, for the middle of the sacrifice is that which comes between the introductory and the final offerings. Then Manu went about with her, singing praises and toiling, wishing for offspring. And with her he begat that offspring which is called the offspring of Manu [Manoh prajâtil]; and whatever blessing he asked with her, always accrued to him. She is indeed Idâ, and whosoever, knowing this, goes about (sacrifices) with Idâ, begets the same offspring which Manu begat, and whatever blessing he asks with her, always accrues to him."

In the *Rig-veda* the idea that Sacrifice is Ship is expressed in many places:

'The King (Soma) hath mounted the straightest-going Nau, Ship, of Rita.' IX. 89, 2.

Rita means Sacrifice—a meaning which *Sâyana* gives to this word in many places.

'They who cannot ascend the Ship of Sacrifice (Yajûiya Nau) sink down in desolation, trembling with alarm.'—X. 44, 6.

So, here the Ship is clearly mentioned to be of Sacrifice.

'The well-oared Heavenly Ship (Daivi Nau) which lets no waters in and which is free from sin, will we ascend'—X. 63, 10.

According to *Sâyana* this Ship is "a metaphorical expression for sacrifice"; so says Mr. Griffith. The *Taitt. Sam.* I. 5, 11, 5 quotes this verse X. 63, 10, and says:

'I have ascended this good Ship of hundred oars and hundred 'sphyas,' which is free from cracks and is pàrayishnu, capable of taking (me) beyond.'

Sphyas is a wooden sword used as a sacrificial instrument.

'Make pleasant hymns, spin out your songs and praises: build ye a Ship equipped with oars for transport. Prepare the implements, make all things ready, and let Sacrifice, O friends, go forward'—Rv. X. 101, 2.

Here also the Ship is explained to be Sacrifice. In X. 105, 9, the same Ship of Sacrifice is styled god Indra's own glory, *nâvam sva-yasasam*, rendered by Mr. Griffith

as "the self-bright ship." In I. 14., 12, the poet asks Agni to give him a Ship having innate oars (*nityâritrâm nâvam*). There also the Ship means Sacrifice.

'May we ascend the Ship that bears us safely, whereby we may pass beyond all duritas, evils'—Rv. VIII. 42, 3.

The Aitareya Brâhmana* quotes this verse and says clearly that the Ship is Sacrifice.

As thus Sacrifice is metaphorically called Ship and as Manu means man, the thinker, the story seems to be a parable of the Ship of Sacrifice being the means for man's crossing the sea of his duritas, sins and troubles. The Fish that conducts the Ship seems to me to be Agni, the symbol of the all-knowing and all-embracing God. The spiritual Agni is believed to be present not only in the solar light removing darkness from day, but also in the light of the moon and in fire or lamplight itself, both representing the dual deities Soma and Agni removing darkness from night. We have seen how as Antaryâmî the spiritual Agni is the Child of the waters and how for that reason the porpoise fish *Sisumâra* was selected as a metaphor for him (pp. 5 and 6 *ante*). For the same reason the large fish *Jhasha* is selected here to represent Him Whose delight consists in universal love.† The reason why this Fish is horned may be due to Agni being described as having four horns in Rv. IV. 58, 3, a verse which is repeated daily in Agni-worship. In the Vedas Agni is also described as the Stag, which of course is horned.

* Dr. Haug's Book II., p. 32.

† Matsya, the fish, is derived from *mad* to delight or be exhilarated. This name may have arisen by fancying the fish to be very much delighted, moving nimbly with a light heart, in their own element, water. Therefore, while in the *rûdhi* sense *matsya* is fish, the word in its later, *yangika* sense would be a fit metaphorical name for either Agni or the Soma drink or the delightful Soma himself. The name *matsya* may be compared with *matsara*, which in the Rig Veda is the name *matsya* 13, 8) is one of the names of the Soma beverage. The name *matsya* 67 is stated to have been either Matsya, son of Sa-mada, or Mânya, son of the gods Mitra and Varuna. The former name means the seer of Rv. VIII. 67. The latter name means the Fish. It appears to me that this name for the poet of the hymn has been coined from verse 11 of it in which he prays to Aditi thus: "Save us in the depth and shallow

According to the Visvakarma-Sûktas of the *Rig Veda*, X. 81 and 82, Visvakarmâ created the universe by performing a sacrifice, in which, wishing Himself to *grow* (*vâvridhânah*), He put Himself as an oblation into the Fire, and thus sacrificing Himself, He became the universe by entering into all creatures (*avarân âvivesa*). In the Essay on Creation in the first volume, I have explained this Sacrifice of Visvakarmâ in detail, and tried to show that His *growth* and *entering* (into all) are ideas which can be traced from the *Rig-veda* down to the Upanishads, and our story whose Fish is small and yet grows into the biggest one seems to be another link in the same chain, higher than the Upanishads, but dealing with the same Deity whom they describe as ‘*anor anîyân mahato mahîyân.*’

The dualism of the selfish world makes men as so many small, limited, mutually antagonistic entities, swallowing one another under the principle of might is right. This is indicated by the saying that the smaller fish are swallowed by the larger ones. Therefore in order to put an end to the strife of selfishness, man must regard all creatures as himself. By doing so, instead of swallowing them, he himself becomes them all for the purpose of his universal love. In order to be able to become so, he must cultivate, that is realize, the Supreme Self. So the water that is brought to Manu seems to be the water of knowledge. In it the Supreme Self is found as a small fish, but growing gradually in the realm of the heart according as man’s soul expands in love until his love becomes universal. The vast Fish that is thus cultivated and realised is able to conduct

from the foe, thou mother of strong sons: Let no one of our seed be harmed.” It is the fish that is in depth and shallow. Of course the poet has used figurative language. But taking him by the sense of his prayer, he was, I think, named the Fish figuratively. That the root meaning of *matsya* is connected with exhilaration is indicated by the patronymic *Samada*. The other name *Mânya* is the *alias* of Agastya whom in the first volume I have identified with the exhilarating Soma, called *Mâna* or *Mânya* by being measured out in the cup when being offered to the gods. Thus whoever the poet was is not known, but coining a name from the hymn itself the authorship seems to be dedicated to the Deity Soma, just as the Visvakarma and other Sûktas are attributed to the Deities themselves.

the Ship of Sacrifice across the sea of the duritas of the selfish world of strife.

If thus the esoteric meaning of Manu's Ship is Sacrifice, it is perfectly intelligible how the story, emerging from esotery into plain language, exhibits Manu as having performed a sacrifice with great religious ardour and got a wonderful daughter who calls herself Benediction or Blessing, and who is *Idâ*. *Idâ* means libation, prayer, goddess of devotion. She may represent here the blessedness of mind-born *Sraddhâ*, Faith. She is thus a spiritual Lady. If there is any doubt about her being so, it is removed by the paradox of Manu's begetting offspring with her who is his own daughter. This is in imitation of the more ancient story about *Prajâpati*'s love of his own daughter explained in the first volume—a story which is alluded to even in the *Rig-veda*. If her spiritual nature is granted, the *prajâti* or offspring that is obtained from her can only be construed in a spiritual sense, and I would take it to signify the spiritual *prajâti*, birth or regeneration, which in other words is the spiritual fatherhood of man which consists in the overflow of himself as that love by which he loves all creatures as himself or as his children. It should not be supposed that what Manu did is a miracle of the good old days not possible to be achieved by any other. The story concludes by clearly saying that anybody may do as Manu did and get the same offspring.

The story found in the *Mahâbhârata* about Manu and his Ship, which will be referred to further on, says that the Fish was an incarnation of *Brahmâ*. The more popular idea is that the Fish was an incarnation of *Vishnu*. This must be due to the oft-repeated Vedic idea that *Vishnu* is Sacrifice (*Yajño vai Vishnuh*), and Sacrifice and *Agni* cannot be separated : both are one, the former being sometimes depicted as Father and the latter as Son, the Father Himself as Son.

Thus the story teaches a religious lesson, but it has a poetical feature also by which the phenomena of Nature are so interpreted as to illustrate that lesson. That feature I shall now try to explain so far as I can guess.

The moon is the man *Manu* in the sky. On the new-moon day he gets the conjunctional solar light as the sacred water with which to wash himself, and the small streak of light that is seen on the lunar globe immediately after the new-moon day is the small Fish that is poured into his hands. It is solar light reflected, and represents the Deity *Agni* in the sun. It grows according as the moon of the bright fortnight waxes and is the means of his overcoming the nightly darkness fully on the night of the full-moon day.

This is monthly phenomenon. For a fuller illustration of the story, we have to take the year. Commencing it from that new-moon day on which the sun is in conjunction with the asterism *Mrigasiras* (the Stag's head) of the Orion which is the moon's own asterism, the horned Fish that is delivered to the moon is the asterism *Mrigasiras* itself. That asterism gives summer glory to the sun, and six months afterwards autumnal glory to the moon. As the asterism must rise heliacally and go gradually to the acronycal point, it is fancied that it was delivered into the hands of the moon, and he puts it more and more into the blue deep sky-sea of the night, until it is completely in the night from sunset to sunrise in the month of *Mārgaśīrṣa*. The dark half of the year, likened to the time of deluge, having begun, the moon on the full-moon-day of that month, knowing the truth of *Rita* or sacrifice with his complete light, knowledge, gets into the Orion-ship of Sacrifice and is conducted safely by the Fish, which, rising acronycally, goes gradually towards the sun, as if taking the moon day-ward. The deluge is at its height when the longest night is reached at the winter solstice; and then the decline of winter comes and with it the moon slides down from the northern mountain, which may be taken to be the northernmost point which the *full* moon reaches at the winter solstice when the sun is in his southernmost point. Sliding from the northernmost point the full moon's point comes to the equinoctial line at the end of the year when the sun also comes to

that line ; and on the new-moon day of that Conjunction the moon offers his light, self, as the offering of whey and curds, and becomes one with the Sun, the emblem of God. Having thus gone through the year and become at last one with the Sun and with his own celestial form as the regent of the Belt *Mrigasiras*, the moon should now be looked upon as the Orion-blended Sun himself as the Creator, having the star *Rohinî* as the celestial daughter, the mother of the summer creation ; and the offspring is not only the beneficent summer rays, fancied to be in the celestial moon *Mrigasiras* and issued out as soon as the sun comes in conjunction with that asterism, but also the stars.

In *Rig-veda* I. 45, 1, Agni, the divine priest, is asked to worship the Vasus, the Rudras, and the Âdityas, the Manu-jâta jana or the Manu-begotten group of men who know fair rites and pour their blessings down (*Ghrîtaprusham*). These may either be the rays or the stars.

Prof. Max Müller says :—

“When we examine the numerous accounts of a deluge among different nations in almost every part of the world, we can easily perceive that they do not refer to one single historical event, but a natural phenomenon repeated every year, namely the deluge or the flood of the rainy season or the winter.”—*India, What it can teach us*, p. 138.

If my interpretation of the verse *purâ krûrasya*, &c., referred to in Vol. I., pp. 16 and 547, is correct, the Vedic people regarded the square of the Orion as the sacrificial ground of the Devas with the moon as its guardian because he is the devatâ of the Stag's Head, and the fact that that verse is found both in the *Krishna* and the *Sukla Yajur-veda Samhitâs* shows that they must have inherited the idea from more ancient days, from the time of the *Rig-veda* itself, if my view of the several stories already explained is correct. The idea of winter being the time of deluge or destruction and summer of creation is so natural as to have occurred to several nations of old without one borrowing it from another. Sometimes there is simply the poetical description of the phenomena, but often they are utilized to illustrate some moral or religious lesson. The beautiful

idea of Sacrifice being a Ship, expressed in so many places in the *Rig-veda*, could not have been forgotten by the *Satapatha Brâhmana*. On the contrary the growth of its wonderful Fish and the wonderful daughter of Manu ought to make us detect the religious truth concealed in the garb of the phenomenal description.

As the *Rig-veda* speaks of *Vasishtha's* Ship and *Bhujyu's* Ship, I shall deal with them, before going to the *Purânic* stories about the Deluge.

VASISHTHA AND THE SHIP.

The *Rig-veda* VII. 88 speaks of the Ship of *Varuna* in which *Vasishtha* swings over the waves of the ocean most happily. That Ship seems to me to be the same Sacrifice-Orion which in the later *Brâhmana* story is, as above explained, Manu's Ship. In Vol. I., I have tried to show that *Vasishtha* who is the son of the gods *Mitra* and *Varuna*, and who springs like lightning from the mind of *Urvasî*, the mother *Arani* wood, and is laid on the lotus by the *Visvedevas* (Rv. VII. 33), is *Agni* who is generated by attrition, and who is regarded in the *Rig-veda* as being the Priest calling in the gods and sacrificing to them. In other words the act of praising the gods and sacrificing to them, done by the human priests, is attributed in many places to this divine *Rishi* and Priest. Freely utilizing Mr. Griffith's metrical translation of the *Rig-veda*, I give the purport of the hymn VII. 88, the Deity of which is God *Varuna*, as follows :—

1. O *Vasishtha* ! present bright and most delightful praise to Bounteous *Varuna* Who brings (to you) the Worshipful Lofty Bull of Thousand-Wealth.*

2. And then going to His presence I contemplate *Varuna's* fiery face that He, the lord of darkness,† may bring to me the Light that is in heaven for my seeing the Beauty (of It).

3. When *Varuna* and I ascend the Ship together, when we urge It into the midst of the ocean, when we ride over the ridges of the waters, (then) we swing in that happy swing indeed.

* Bull, *vrishana*, the showerer. Thousand-wealth, *sahasramagha*, having a thousand riches.

† Lord of darkness, *adhipâh u andhah*.

4. [For] Sage Varuna placed Vasishth in the Ship and deftly by His greatness made him a *Rishi*, a praiser or singer, in the happy-time-ness* of the days as long as the "heavens broadened and the Dawns were lengthened."

5. Where are those our friendships, when, formerly, we walked together without enmity, (and when) O Glorious Varuna, I entered Your Home, the Lofty Mâna with thousand doors ?

6. "If he Thy true ally hath sinned against Thee,
Still, Varuna, he is the friend Thou lovedst.

Let us not, Living One, as sinners, know thee :

Give shelter, as a Sage, to him who lauds Thee."

7. We abide in these permanent habitations and win favour from the lap of Aditi. May Varuna remove the bond from us. "Preserve us, evermore ye gods, with blessings."†

In this hymn I would view Sacrifice-Orion to be variously described as the Lofty Bull or Showerer of Thousand-Wealth, as the celestial Light, as the Ship, and as Varuna's Home or the Lofty Mâna or House of thousand doors. The epithet of 'lord of darkness' would indicate Varuna to be the Moon, *i.e.*, the Deity in the Moon. The Orion has the Moon for its regent, and so it belongs to Him. Verse 4 makes it clear that Vasishtha was placed in the Ship and made happy in summer, when only the dawns or days are lengthened. Agni Vasishtha is fancied to have gone up to the sky in the form of the vernal and summer sun with a hymn to Varuna, and to have got into His Ship, Sacrifice-Orion, with which the sun comes in conjunction in the bright half of the year, and which is the celestial Light, as the sun's summer light is fancied to be stored up in It. Therefore It is the Bull or Showerer of a thousand riches. Being the sacrificial ground of the Devas in the sky It is fancied to be the Lofty Mâna with thousand doors.‡ Mâna means a dwelling as well as the altar. This Lofty Mâna may be the same Mâna of the Devas that is spoken of in Rv. V. 27, 23. But summer is followed by winter when

* Happy-time-ness, if I may so translate *sudinatva*.

† In the permanent habitations, *dhruvâsu kshitishu*. The bond, *pâsa*.

‡ Being in the high starry region, Sacrifice-Orion is emblematic of Heaven, the Great Beyond beyond all seen things where there is perpetual summer of bliss.

the sun is far detached from Orion and is in hard times, as if Varuna withdrew His friendship from him. But in the form of Agni, Vasishtha abides in the permanent habitations, which I would take to be the sacrificial grounds kept up in all Aryan homes or hamlets, winning favour from Aditi, the altar, and praying for the return of Varuna's blessing. He does this even like the penitent human beings, apparently because, performing the sacrificial acts and offering prayers to the gods on their behalf, he represents them, and is made to voice forth their feelings.*

BHUJYU AND THE SHIP.

The *Rig-veda* speaks of the Ship of the Asvins in which Bhujyu, son of Tugra, finds protection. According to verse 3 of I. 116, Bhujyu was left on the sea (*udamegha*), but the Asvins carried him in ships which had life, and which moved in the air free from contact with water. In the next verse the poet varies the description by putting in the place of the ships three flying cars in which the Asvins bring Bhujyu in three days to the shore of the sea (*samudra*). In the next verse 5, the poet reverts to the idea of ship and says that it is a hundred-oared ship that saves Bhujyu in the endless, shoreless, supportless sea (*anârambhane, anâsthâne, agrabhane samudre*). In the next verse the poet says that the Asvins saved Bhujyu as if, in his distress, he embraced a firm tree (*vriksha*) in the middle of the sea, and as if a falling being obtained wings.

Sâyana says that Bhujyu was sent by his father to conquer some enemies who lived in an island, but being shipwrecked he praised the Asvins, and was taken into their own ships and saved by them. If Bhujyu was a human being, the simple fact would be that he encountered rough weather in the sea, and attributed the safety of his ship or ships to

* The penitent prayer for help is not in itself sufficient to negative Vasishtha's character as Agni. The Atris find the sun whom Svarbhânû had pierced with gloom, and the sun says, let not the oppressor swallow me up and may Atri and king Varuna be my helpers, *Rig-veda* V. 40.

his praising the *Asvins*. But being a man of the *Rig Vedic* period, he must have (assuming him to have been a historical personage) lived somewhere in the *Panjâb* or the *Duâb*. If so, it is not probable that he had command over any seaboard, and we are at a loss to know what the island was to which he went. In order to find out the Vedic poet's meaning, he ought to be taken, I think, at his own word. He says that the ship travelled in the sky.

The *Jayâdi-homa* mantras (*Taitt. Sam.* III. 4, 7) mentions *Yajña*, Sacrifice, as being *Bhujyu* who is *Suparna*, the well-winged bird, with *Dakshinâ*, Largess, as his *Apsaras* nymph.

The *Asvins* are the divine doctors, who, having learnt the knowledge of Honey from *Dadhya*, are the spiritual regenerators of the sacrificer, and their Ship therefore seems to be the Sun who is the *Agni* in the sky, and who as such may well have been looked upon as the Ship of Sacrifice. I would take *Bhujyu* of the *Rig-veda* to be not a historical personage, but the ideal of what every true sacrificer should be by having recourse to the *Asvins* and their Ship of Sacrifice for safety and spiritual regeneration. This ideal sacrificer may be taken to be illustrated in the moon, the flying man in the sky, thus:

The time of the *Asvins* is the early dawn symbolical of spiritual *prabodha*, rise. In his career of self-sacrifice in the dark-fortnight, the moon *Bhujyu* sails in the sky-sea, becoming day by day thinner and thinner as if he is sinking in the sea. But when he is in the last stage of sinking he meets the *Asvins* in the dawn time, which phenomenon can only take place in the last part of that fortnight. It is sometimes fancied that the moon dies on the new-moon-day (*vide* the concluding part of the *Aitareya Brâhmana*). But here the fancy is that he had almost died, but was saved. How? To answer the question, we have to assume a combination of two poetical fancies of the new-moon-day phenomenon: (1) that part of the sky-sea which the moon has to pass through on that day is very high and rough with the flood of the solar light fancied as the tumultuous, foaming white waves; (2)

having to pass through this rough sea in his sinking state in the sky-sea he meets the *Asvins*; and their Ship of Sacrifice into which they take him is, I fancy, the Sun himself, whose earliest morning light they are: the Sun himself, who also floats in the sky-sea, is as it were the Ship, with which the moon comes in conjunction on the new-moon-day, and after crossing the rough sea in the Solar Ship he is seen risen in the evening sky as the renewed moon of the bright-fortnight.

So much about the monthly phenomenon. But if it is thought more likely that *Bhujyu's* voyage refers to the yearly phenomenon, the winter is the rough sea in which the moon, the maker of months, finds himself tossed about. At last, at the end of the last dark-fortnight of the last lunar month of the Orion period, the moon meets the *Asvins* at the time of the dawn, and takes refuge in the Orion-Ship of Sacrifice at a time when it is in conjunction with the sun. By thus coming to the end of the last month of the year, the ideal sacrificer, the moon, has gone through all the sacrificial rites of the year and become himself the embodiment of Sacrifice, and let it be fancied that after the completion of this Sacrifice, the moon that is revealed is not the mortal moon of the lunar globe, but the permanent starry moon as the regent of Orion's *Mrigasiras*, seen risen heliacally, as if born spiritually from the solar fire of sacrifice and going up in a celestial form. According to the *Aitareya Brâhmana*, the sacrificial fire *Agni* is the womb of the *Devas* from which the sacrificer is born, and gets a celestial state, at the time of his quitting the mortal body, in order to be fit to go to heaven. There is more propriety in this yearly phenomenon than in the monthly one, inasmuch as the moon can be said to complete his work, not by making one month, but all the months of the year, and as in his case that new-moon-day is very important on which he is one with his own constellation, the Orion, and the vernal sun.

This theory about *Bhujyu Suparna* being the moon, and about the Sun being the Ship of the *Asvins* into which he

is taken by them and protected, was entertained by me previous to my reading Prof. Max Müller's *Contributions to the Science of Mythology*. At p. 591 of it, he takes the meaning of the name of Bhujyu to be one who flies, comparing it to a Greek word, and he says :—

Bhujyu, another worshipper, who is supposed to have been rescued by the Asvins after his friends had deserted him on the sea, may be a name of the flying sun, drowned in the sea. If he is called jahita, forsaken or drowned, it should be remembered that we have from the same root Jāhusha, who is another hero saved by the Asvins.

Thus Bhujyu is not a historical personage, and my theory about his being the moon, and the ship the sun when in conjunction with Orion, may be taken for what it is worth.

At p. 433 of the same work, in dealing with the mythology of the Lets, a branch of the Aryans, Prof. Max Müller says that their golden boat that sinks into the western sea is the sun. What poetical fancy struck one Aryan people may have struck another. When the blue sky is likened to the sea, the sun and moon that smoothly glide in it must become either wading birds such as the swan, or the boat or ship, the one golden, the other of silver.* Varying the fancy, the sun of the new-moon-day may well be the ship in which the moon, the man in the sky, takes refuge.

At p. 89 of the same work, Prof. Max Müller says : "Homer . . . does not seem to know of the golden boat, in which we are told by others that Hēlios [the Greek Sun god] sailed every night, either round Okeanos or beneath the earth from West to East." According to the Rev. E. C. Brewer's dictionary of Phrase and Fable, this golden boat is furnished with wings, and Helios rides in it to his palace in Colchis every night. This golden boat seems to be the magnificent golden hue that surrounds the setting sun as if taking him into her room and gliding away in the shape of the evening twilight, and the same golden hue that appears again in the shape of the dawn delivering the sun back to us.

* In classical Sanskrit *udupa* means both the moon and the boat, to which the crescent or half moon may well be likened.

MÂRKANDEYA AND THE DELUGE.

In the Mahabbhârata Aranyaparvan Adh. 187, *Rishi Mârkandeya* narrates to *Yudhisthira* the story of *Manu* and the Deluge in very nearly the same manner as it is in the *Satapatha Brâhmana*. The Fish there is an incarnation of *Brahmâ*, and king *Manu* takes into the ship the Seven *Rishis* and the seeds of all plants.

Immediately after *Manu* and the Deluge, *Rishi Mârkandeya* describes in Adh. 188 a Deluge in which he himself is tossed about without any ship, but finds protection in the belly of God *Nârâyana*. He says that he has seen many Deluges and Creations; and it is one of these deluges that he describes to the following effect:—

The people of the earth became very sinful. The time for destruction came. The sun scorched the earth with his seven powerful rays and drank away all water and moisture; the plants perished; the trees died; a terrible fire reduced everything to ashes. And then huge clouds banked up and rained a deluge, making the sea rise beyond all bounds. All things, all creatures, perished. Helpless I floated on the surging waters, in which at last I saw a *Nyagrodha* tree, in the branches of which there was a cot (*paryauka*); and on it there was a most beautiful Child (*sisu*). He had adorned himself with *Srîvatsa*, and shone indeed as the very Abode of (*Lakshmi*) Light. Seeing my terror He said to me: 'Mârkandeya! I know you are fatigued. Take rest in me as long as you like.' So saying He opened His mouth, and I entered it. To my astonishment I saw in His belly all the worlds, rivers, mountains, and all sorts of creatures. And although I travelled in His belly for one hundred and one years, I was not able to see its contents fully, and was so much bewildered that I called out to Him for help; and then He threw me up. I begged him to tell me who He was. He said that he was the Highest God *Nârâyana*, so called in consequence of his abode being *nârâh*, waters,* and that I might take shelter in him until *Brahmâ*, the God of Creation, should arise from his sleep. Thus O *Yudhisthira*, I saw the wonderful *Nârâyana*, Who is no other but your present relative *Krishna*.

Mârkandeya is derived from *Mrikandu*. What the name means I do not know; but it is plain that he typifies man who is tossed about in the sea of *Samsâra*—the troubled

* Âpo nârâh iti purâ samjñâ-karma kṛitam mayâ |
Tena Nârâyanopy ukto mama tat tv ayanam sadâ ||

sea of seeing himself and others as being different discordant entities, and that thus troubled he takes refuge in the Supreme Self Purusha, Who, according to the Purusha Sûkta, is Yajña, Sacrifice. He is represented as Child, because He rests in the heart's womb of puras, bodies or creatures. About the sayana posture of Vishnu, I have observed in Vol. I., pp. 515, 516, thus :—"This posture seems to me to have been invented to symbolize Vishnu's identity with the Mahân Aja Âtmâ, the Jyotishâm Jyotih (Light of lights), of the Brihadâraṇyaka Upanishad IV. 4, which speaks of that great Âtman as resting in the âkâsa within the heart. The verb used for *resting* is *sete*. The same Upanishad, in II. 5, 18, says about Purusha thus :—"Ayam Purushah sarvâsu pârshu purisayah." The Prasna Upanishad V. 5 also says that Purusha is purisaya. He *rests* in all bodies. He is therefore outwardly exhibited in the sayana posture in order to suggest that He has *comfortably* stationed Himself in the hearts of all, His comfort consisting in His loving all the creatures as Himself." In old Sanskrit the sky and the sea are synonymous; and we have seen that the sea of the story of Sagara (explained in the Essay on Gaṅgâ) is what the Upanishads call the sky in the heart. Therefore, in this story also Mârkanḍeya must be interpreted as having found a way into the dahara âkâsa of the heart, and seen there the Glorious Antaryâmî, in Whom the whole universe exists. The author of this story must be credited with the knowledge of the Vedic story about Manu and the deluge; but, as esoterically Manu's ship is Sacrifice, and as Vishnu *alias* Purusha is Sacrifice, the author conceals in this Child the Ship of Sacrifice. The Infinite Self is the only safe Ship in which to take shelter and cross the sea of Samsâra. The knower looks into the troubled sea of his heart, and there, in his steadfast Upâsana, finds the Lovely Child to comfort him and keep him quite safe in His own wonderful belly. The Svetâsvatara Upanishad II. 8 says that the knower should cross the fearful currents of the (unsubdued) senses and mind in Brahmodupa, in Brahman Itself as the Boat.

About Vishnu's mark *Srīvatsa*, I have said in Vol. I, p. 539 :—"That mark is said to be a kind of *romāvarta* or curl of hair found only on the chest of great men, indicating their uncommon greatness. But I think this name of Vishnu [*Srīvatsalâṅkhana*] must have arisen in this manner. Vishnu is Yajña, Sacrifice, having the sacred fire Agni glowing as *Srî-Vatsa*, Son of Light, at the breast of Himself as Mother *Vedî* or Altar."

This story, in addition to veiling the Vedântic truth as above explained, may also be taken as illustrating it by phenomenal metaphors thus: Like Manu, *Mārkaṇḍeya* also may be the moon.* He is ship-wrecked in the sky-sea of winter; but when the rough sea is at its height at the time of the winter solstice, the moon finds succour in the sun as ship on that new-moon-day on which the sun is in conjunction with, or very near to, the Vishnu star *Sra-vana*; and taking the whole of the six months of the *Uttarâyana* as the day half of the year, the moon resides in the sun's belly or day, and enjoys the glory of the *Uttarâyana* sun, who is an emblem of the Infinite Supreme Self, in Whose womb the whole universe rests, and Who rests in the heart's womb of the knower.

THE FISH VISHNU, VEDAŚRUTI AND THE DAITYAS SOMAKA, SANKHA, HAYAGRĪVA, MADHU AND KAITABHA

I shall now proceed to give certain other Purāṇic ideas about the Deluge and Creation :—

(1) The *Bhāgavata-purāṇa* VIII. 24 says that a demon named *Haya-grīva*, Horse-headed, stole away *Veda-Sruti*, Vedic Knowledge, and concealed her in the sea, and that Vishnu, taking up the form of a fish, dragged the ship of king *Satyavrata* *alias* Manu in the deluge, killed the demon and restored *Veda-Sruti* to *Brahmā* to enable him to carry on the work of Creation with her.

(2) In the *Rāmāyana* IV. 6, 5, *Sugrīva* says to *Rāma* that he will find out *Sitā* just as the lost *Veda-Sruti* was found and brought back; and in IV. 17, 50, *Vāli* says to *Rāma* that he would have brought *Sitā* even if she was placed in the sea like the white *Asvatari* (*svetām asvatarīm iva*). The commentator takes *Svetāsvatari* to be

* Can *Mrikandu* mean the bruising and squeezing of the Soma plant, and *Mārkaṇḍeya* the juice Soma?

identical with Veda-Sruti, and says that there is a Purāṇic story that two demons Madhu and Kaitabha stole away and concealed Veda-Sruti in Pātāla, the nether world, and that Vishnu entered it and becoming Hayagrīva killed the two demons and brought Veda-Sruti back. Thus, whereas according to the Bhāgavata the robber is Horse-headed, here his killer also is Horse-headed.

(3) According to a popular version which has entered into old Kanarese poetry and songs, and for which there must be the authority of some Purāṇa, the Dānava who robbed Veda-Sruti was Somaka. Vishnu killed him and brought her back.

(4) I understand that the Kārtika Māhātmya, adh. 3, occurring in the Padma Purāṇa is to the following effect :

There was an Asura named Saṅkha, the son of Samudra, sea. He conquered the Devas, who therefore ran away and hid themselves in the caves of Mount Meru. He also stole away the Vedas which were the power of the Devas. Afraid of the Asura, the stolen Vedic mantras relating to the performance of sacrifices entered the water of the sea, and Saṅkha also entered it in search of them, but was unable to find them as they became diffused in the water. Then Brahmā went to Vaikuntha with the Devas and awoke Vishnu by music on the latter part of the night of the 11th day of the Bright Fortnight of the month Kārtika. Vishnu said : ' Let the Vedas stolen by Saṅkha, the son of the sea, remain in water till I kill him. Henceforth let the Vedas accompanied by the (sacrificial) mantras take rest in water in the month of Kārtika.' So saying, Vishnu became a small fish (saphari) and fell from the sky into the palms of Kasyapa in the Vindhya mountains. Kasyapa put the fish into the water of his jug, then into a well, then into a tank, and then into the sea as the fish grew bigger and bigger. When put into the sea, the fish Vishnu killed Saṅkha and, keeping him in his hands, came to the Badari forest. Then he stood at Prayāga, and told the Rishis to search for the diffused Vedas in the water. They did so, and each of them became the Rishi or the seer of so much of the Vedas as he was able to find out. With the Vedas thus found, Brahmā performed a horse sacrifice at Prayāga.

(5) The Harivamśa, adh. 53, says :—

Two Asuras were born from Vishnu's ears. One of them was mridu, soft, and the other kathina, hard, and so Brahmā named the former Madhu and the latter Kaitabha. They became powerful and wanted to conquer the deluged world. Then Brahmā hid himself in the lotus of Vishnu's navel, and both Vishnu and Brahmā slept for many years. The two Asuras came to where they were. Brahmā roused Vishnu, who fought with them for thousands of years. Pleased with the valour of Vishnu, they said : ' Conquer us .

is no water. Killed by you we will become your sons,

for it has been ordained that we are to be the sons of him who kills us in battle." Then Vishnu killed them by squeezing them with his hands into one lump and put it into the water, which then subsided; and as the earth was saturated with the medas, fat, of the demons, she came to be called Medinî.

(6) In the Mahâbhârata Sântiparvan 348 (in the Nârâyaṇīya Upâkhyâna), Madhu and Kaitabha are stated to have been created by Vishnu as two drops; one became soft and the other hard; one was of tamas quality and the other of rajas quality; they carried away all the Vedas and hid them in the Rasâ; Vishnu became Hayasiras, killed the two Asuras, and restored the Vedas to Brahmâ to enable him to carry on the work of Creation.

In these stories several separate ideas appear to be gathered and mixed up together, and the Vishnu they are dealing with should be found phenomenally not only in the Orion-Sacrifice, but in the asterism Sronâ or Sravana, the Ear, the regent of which is Vishnu, and also in the sun.

Taking the summer light as the metaphor for Veda-Sruti, Vedic knowledge, the Star Rohinî is the embodiment of that light, for when the sun comes in conjunction with her, he gets his strong summer light as if he found it in her. Similarly, when six months afterwards the *full* moon comes in conjunction with her, he shines with his autumnal glory as if he found it in her.

The Ear asterism Sronâ or the one next to it, Sravishtâ, may also be taken to be the Veda-Sruti of the story. When the sun comes to that asterism in the month of Mâgha, the Uttarâyana, the period for performing sacrifices in which the Vedic Mantras are utilized, commences. But the *full* moon of the month of Srâvana takes Sronâ to the night.

Thus the two celestial knowers, sun and moon, obtain Veda-Sruti alternately as their Knowledge.

The name of the robber Somaka clearly betrays him to be the moon Soma. The moon is called Abja, 'born in water,' which also means the conch shell; and the Purânic idea is that the moon was born from the sea when it was churned for the nectar. So the robber Saṅkha, the conch, is the moon in disguise. The moon is poetically the conch born in the blue sky-sea. The robber's name Hayagrîva also points to the moon, for we saw in connection with Rishi Dadhikî's

Madhu-vidyâ (Vol. I., pp. 330—34) that the Horse-head is *Mrigasiras*, the Orion's Belt, and as that asterism belongs to the moon he is Horse-headed. This indicates that the so-called robber is the knower of Madhuvidyâ, and therefore he possesses himself of *Rohinî*, the star of knowledge. The sun *Vishnu* also in his turn comes in conjunction with the Belt, and thereby becomes Horse-headed or the knower of Madhu-vidyâ, and regains the star of knowledge which is near the Belt.

Brahmâ, the Creator, is phenomenally the summer sun, born from the navel of the Orion Sacrifice-*Visbnu*, with the star *Rohinî* as *Vidyâ* given to him. Varying the fancy, the same sun becomes Orion *Vishnu*'s brilliant *Kakra* weapon, while the moon is His *Saṅkha*, conch ; and wherever *Vishnu* is depicted in black or blue colour, the beneficent rain cloud and the infinite blue sky seem to be used as metaphors for Him. The sun and moon are the *Kakra* and *Saṅkha* of Sky. The saying that *Vishnu* sleeps till the month of *Kârtika* refers to his solar aspect. In the four months of the *Kâtur-mâsya*, viz., *Âshâdha*, *Srâvana*, *Bhâdrapada*, and *Âsvina*, the rain clouds hide the sun, and so it is fancied *Vishnu* sleeps in those months. As among the twelve *Âdityas* *Vishnu* is counted as the twelfth, the twelfth day of the fortnight is dedicated to Him ; and His rise is celebrated on the 12th day of the bright fortnight of *Kârtika*. The rains being then over, *Vishnu* gets up to do battle with the powers of darkness, and ultimately gains victory when the spring comes. Our ancient kings used to set out on expeditions of conquest at the end of the rainy season.

As regards the twin Asuras *Madhu* and *Kaitabha* of the *Harivamsa* story, the fact that they become the sons of their killer is a riddle. *Madhu*, the Sweet, is one of the names of *Soma*, who is *suta*, pressed, and *suta* means also son. The pressing of the *Soma* plant is his mythical destruction. Without this act he cannot become *suta*. So, if one son is *Soma*, the other son, his twin brother, can only be *Agni*, who, by the fact of being generated by attrition by the sacrificer, is well known as *jâta* or *sujâta*, son, in the

Rigveda; and both the churned fire and the pressed Soma are the two sons of the sacrificer sacrificed by him as immortal oblations (Vol. I., p. 28). The story that Vishnu killed these two sons would therefore appear to be a riddle meaning simply that Vishnu as the Ideal Archetypal Sacrificer performed the Jyotishtoma or Soma sacrifice.

The birth of the twins from the ear may be taken to denote that sacrifice is performed after the sun comes to Vishnu's star *Sravana*, the Ear, which he does in the month of *Mâgha* which is the beginning of the *Uttarâyana*.

Kaitabha seems to be derived from *kîta-bha*. *Kîta-ka* not only means *kîta*, insect, but also hard (*vide* Wilson's dictionary); so that it is evident the word *kîta* is at the bottom of the myth of *Kaitabha* being hard. The shining power of *Agni* is in the night. Comparing him to a self-shining thing in the night, he is the firefly which is called *kîta-mani* (the gem among insects), *prabhâkîta*, *jyotir-ingana*, *khadyota*, &c. The *Khândogya Upanishad* VI. 7, 3 says that fire may be only *khadyota-mâtra*, of the size of a firefly, and yet when fed becomes a great fire. The churned fire is only a small spark at first. *Agni* is churned out from the hard *Arani* woods, while Soma is pressed out from the soft Soma creeper, and so poetically one is hard and the other soft.

Among the stars the Orion's Belt is Soma as its regent is the moon. As for *Agni*, there are the Pleiades, the regent of which is *Agni*, and *Ârdrâ* (one of the corner stars of the Orion) and *Sirius*, both of which have *Rudra* (one of the names of *Agni*) as their regents. Any of these which are all in the neighbourhood of the Belt would represent *Agni Kaitabha*. All these are the most remarkable stars shining in the nights of winter.

The sun, in order to put an end to winter, must hasten to these stars, and embrace them by his light, and get his summer vigour from them, and enrich the earth with their *medas*, which may be taken to be the beneficial monsoon downpours which come when the sun passes over the region of these stars, and which, it is poetically fancied,

the sun squeezes out from them ; and then rising heliacally as if they are born from the sun, they become his sons, and he becomes by them the father of the summer creation.

Therefore, Vishnu's name *Madhusûdana*, 'the killer of Madhu,' should be taken to mean that He is the First Knower that has set the example of performing the solemn Soma Sacrifice. He is the First Soma-yâjin or Soma-sut or Suta-Soma. The myth of killing arises from crushing and pressing the Soma plant. In Vol. I., pp. 102, 103, and 552, I have tried to show that the *mritapas* or drinkers of the dead are the drinkers of the Soma that is beaten and squeezed out, and that in the saying that *Jîva*, the Living, moves by the powers of *Mrita*, the Dead (Rv. I. 164, 30), the Dead means the squeezed out Soma. The Taitt. Brâhmana III. 7, 13 contains mantras addressed to Soma by way of asking his forgiveness for the hurt caused to him by beating him with stones in the preparation of the Soma beverage. The Soma-loving Devas must do this mythical killing of Soma. They say to Mitra, one of themselves : 'Let us kill King Soma,' and although he says : 'I will not, for I am mitra, friend or peaceful, to all,' they induce him to countenance the act, making his Soma-drink a milky one by mixing milk in it (Taitt. Sam. VI. 4, 8, 1). Thus even the qualms of Mitra's conscience which arises in etymological justice to his name is allayed and the act done. This mythically *mrita* or *hata* Soma whose emblem is the moon Soma is the *amrita* or immortal drink of self-sacrifice in which the gods delight.

Here I shall indulge in a slight digression about the gods dividing the moon and drinking him. Under the name of *Kandrabhâga*, the *Vâkaspatya* dictionary quotes the *Kâlikâ-purâna* which says that *Kandrabhâga* is a particular mountain so named because the Devas divided the moon there among themselves and drank him, and that the river *Kandrabhâgâ* arose from that mountain in this manner :—

The Devas, before drinking the moon, got him to bathe in the river *Sîtâ*, the water of which, by coming in contact with the moon,

became *amṛita*, nectar, and flowed into a *kâsâra*, tank, called *Bṛīhallobita*. The god *Brahmâ* came and saw it, and by reason of his seeing it, a beautiful maiden came into being springing up from it and was named *Kandrabhâgâ* [because she was formed from the nectarian *bhâga* or particles of the moon, one of whose names is *Amṛitâmsu* or *Sudhâmsu*]. But as the mountain obstructed the flow of this nectarian water, the moon broke it asunder in the western side and made a way for the water to flow on as the river *Kandrabhâgâ*.

A river whose water is very cool and clear may well be called *Kandrabhâgâ*, as if she is the cool, nectarian *bhâga* or essence of the moon. This very name drives poetry to seek her source in the sky where the moon is. The source of a river is in most cases a mountain, and the compound word *Kandra-bhâga* admits of being construed either as 'where the moon was divided,' or 'that which the moon divided asunder,' or 'that which is the *bhâga* or division of the moon'; and so the story has managed to illustrate all these meanings. As the moon is in the sky, let us look up at the sky and take the Milky Way near the Orion to be the mountain where the gods drink him on that new-moon-day on which the sun is in conjunction with the Orion. Likening the square of the Orion to a field, the Belt in the middle of it is the furrow *Sîtâ*. Under another fancy the same Belt is the *Sîtâ* river, because, being straight like an arrow, it can be likened to a river. There is the Vedic idea that the Belt is an arrow discharged by *Sirius Rudra*. *Sara* means not only arrow but water. On the new-moon-day in question the Belt river is full of bright water in the form of the conjunctive solar light, and the moon dissolves in it his nectarian beams by bathing, submerging himself, in it, like a sacrificer who at the completion of the sacrifice undergoes the *Avabhṛitha* ablution. At that time the sun as *Brahmâ*, the High Priest, is looking on; and soon the reddish star *Rohinî* rises heliacally as the beautiful maiden, as if she is the river-nymph form of the Belt-river *Sîtâ*. As already stated, the star *Rohinî* represents *Veda-Sṛuti* or Knowledge *Brahma-vidyâ*. And all this poetry seems to be intended to indicate that the man who performs his bodily ablution in our river

Kandrabhâgâ must have an eye upon the mind-cleansing spiritual river *Brahma-vidyâ* who teaches him real self-sacrifice, the lesson of the moon who on new-moon-day becomes one with the sun, the emblem of Brahman. All knotty points in the head or heart that may obstruct the free flow of the universal love of that immortal river must be cut asunder.

Vedântakârya, in his commentary on verse 13 of *Yâmunâ-kârya*'s *Vishnu-stotra* says that *Madhu* and *Kaitabha*, the robbers of *Veda-Sruti*, represent the *rajas* and *tamas* qualities, as indeed the story (6) quoted above says. When a riddle-like story pregnant with a *virodhâbhâsa* or paradox is launched into the world, subsequent poets are at liberty to utilize it in illustration of any lesson they may wish to teach. But the original significance of *Madhu* and *Kaitabha* appears to me to be *Soma* and *Agni*. If the object of the *Soma*-sacrifice or any other ritual is to establish spirituality in man and make him to be always above the *rajas* and *tamas* qualities, then to one who has no means to perform the ritual, or who does not think much of rituals, the killing of *rajas* and *tamas* is tantamount to the churning of the sacred fire and the pressing of the *Soma* juice.

LAVANA, SON OF MADHU.

The *Uttarakânda* of the *Râmâyana* speaks of a *Madhu* who was a righteous being, son of a woman named *Lolâ*. He built the town of *Madhurâ*, and left in it *Rudra*'s *Sûla* weapon which he had obtained by his merit. But *Madhu*'s son *Lavana* became a bad being and was killed by *Râma*'s brother *Satrughna* by means of a weapon which *Vishnu* had used in killing the twins *Madhu* and *Kaitabha*. The allusion to *Madhu* and *Kaitabha* shows that this story arose subsequent to the older one in which there is the paradox of *Madhu*, though meaning the Sweet, being killed. As if to do verbal justice to *Madhu*, this story invents a *Madhu* who is good, and makes his son *Lavana*, the Salt, fit to be killed outwardly. But as *lâvanya*, loveliness, is

derived from *lavana*, here also the *samhâra* or killing seems to be a riddle to be solved by taking the other sense of *samhâra*, collecting, obtaining, the loveliness of the Soma sacrifice *Madhu*, so that the *sambartâ* is really the *âhartâ* of the sacrifice, by performing which one becomes *Satrughna*, the killer of the (internal) enemies. *Madhu*'s mother *Lolâ*, meaning one who swings or flashes to and fro, is one of the names of lightning, so that it is evident the poet likens *Madhu* to the sweet downpour, fancied to be the son of lightning or thunder, and one of the names of fresh, sweet water is *amritam*, nectar, literally immortality, evidently because rain water comes from the sky, where the immortal *Devas* are, and because without rain water many things would die. But our story cannot mean simply the lightning and rain water. These must be taken as metaphors, the one for *Daivî Vâk*, Heavenly Knowledge *Madhu-vidyâ*, and the other for the Juice of Knowledge, the *Ânanda Rasa* of the *Taitt. Upanishad*, the Self of universal love and munificence Who is even like the heavenly downpour. The *Orion*, the place of the celestial Soma, the King of liquids, is the heavenly town *Madhurâ* (*vide* p. 3 *ante*, also p. 55 about the *Sakti* weapon).

RISYASRINGA AND THE SHIP.

About this *Rishi* the *Mahâbhârata Aranya-parvan* 110—113 is to the following effect :—

He was born in a strange manner. When his father *Vibhândaka* was performing *tapas*, austerity, standing in a river, his *retas* [of Mind] overflowed by seeing the *Apsaras* nymph *Urvasî* and was taken by a female deer that was drinking water lower down. In due time this deer gave birth to *Risyaśringa*, so named because in consequence of his birth from a deer he had the horn of a *Risya* stag on his head. The deer had been a *Devakanyâ* or Divine Virgin before, to which form she reverted after giving birth to *Risyaśringa*. His father brought him up in his lonely *Âsrama* free from all intercourse with the outer world and made him a steadfast *Brahmakârin*, bachelor devoted to Brahman.

At that time king *Romapâda*, friend of king *Dasaratha*, was reigning in the *Aṅga* country. The *Brâhmans* forsook him because he became untrue to them in some affair. *Indra* therefore did not

shower rain in his country. A Brâhmana told him that rain would come if he should bring *Risyaśrīṅga*, the best of Brahmakârin, into his country. The king ordered *Vesyaś*, dancing girls, to bring him. An old dancing girl started with her most beautiful daughter and other girls in a ship called *Nâvyâsrama*, because a beautiful *Âsrama*, hermitage, containing all kinds of trees was formed on the ship. Sailing on the river to the *Rishi's* hermitage, the old woman sent her daughter to *Risyaśrīṅga*, who took her to be a *Tâpasa*, hermit, and rose to prostrate before her. But she forbade him. She enchanted him by her beauty and conversation, and gave him sweet victuals and delicious drinks, by drinking which he felt as if everything turned. She then went back to the ship. His father who had gone out came back and observed a great change in the mind of his son, who, when questioned, said that a young Brahmakârin had given him sweet things to eat. The father said that some *Râkshasa* might be lurking in the disguise of a Brahmakârin, and he searched all about his hermitage for three days, but finding no *Râkshasa* he went out to gather fruits according to the custom known as *srâvana* (*srâmana*?) *vidhi*.

The dancing girl took that opportunity and came again and so enchanted the youth that he went to see his friend's *Nâvyâsrama*. As soon as he set foot upon it, it set sail noiselessly to the king's town, and as soon as he was brought there, rain came in torrents and removed the famine.

The king married his daughter *Sântâ* to *Risyaśrīṅga*. *Sântâ* was such a devoted wife to him as *Rohini* (Aldebaran) to *Soma* (moon) in the sky, as *Arundhatî* to *Vasishtha*, as *Lopâmudrâ* to *Agastya*, as *Sakî* to *Indra*, and as *Nâlâyani-Indrasenâ* to *Mudgala*.

This story is more artistic than the story found in the *Râmâyana*, I. 9—11, which says nothing about the *Nâvyâsrama*, but simply says that as soon as the *Rishi* youth *Risyaśrīṅga* was dexterously brought in to the *Ânga* country, rain came, and the king married *Sântâ* to him. The *Râmâyana* makes the *Rishi* youth offer the *arghya*, *pâdya* and fruits to the dancing girls, called there *ganikâs* and *vâramukhyâs*.

I take *Rishi Vibhândaka* to be *Prajâpati*. The *Taitt. Samhitâ* I. 7, 5, 1 says that the *loka*, world, of *Prajâpati* is called *Vibhân*, brilliant.* It seems to mean the whole universe shining with so many celestial orbs in the sky.

* *Bhatta Bhâskara* explains:—*Ayam loko manushya-lokaḥ sūryâdibhir vividham bhâtîti vibhân*.

The Purânic idea is that the universe is *Brahmânda*, the egg of *Brahmâ* *alias* *Prajâpati*. *Vibhândaka* may be taken to mean 'he who has the shining egg, the universe.' His son born at the sight of *Urvasî*, the *Arani* wood, can only be *Agni*. The same *Urvasî* as representing *Vidyâ* seems to be next exhibited as the Divine Damsel. Her being the female deer indicates that our story wishes it to be understood that she is identical with the female *Rohit* deer, the consort of *Prajâpati* who is the *Risya* Stag of the Vedic story (*vide* Vol. I., p. 478). The *Retas* borne by her is the holy *Retas* of Mind, whose history, as traced in the Essay on Creation in the first volume, has to my mind shown It to be the Son *Agni* as the symbol of the Self that resides in the heart's womb of all creatures. *Agni* is *srîngin*, horned, because in the verse, *Rv. IV. 58, 3*, uttered daily by the *Agnihotrins* he is said to have four horns.

King *Romapâda* means one whose feet are hairy, shaggy. This name may have been coined in imitation of King *Kalmâshapâda*, one whose feet are black; but as *pâda* *alias* *karana* means one's walk or conduct in life, and as *kalmâsha* means also *kitra*, beautiful, I have tried to show in Vol. I., pp. 548 and 549, that *Kalmâshapâda* would mean one who is *kapûyakarana* so long as his conduct in life is black or sinful, but *raumanîyakarana* when his conduct becomes beautiful and lovely. Similarly, as *roma*, hair, is black at first, but becomes white in old age, I would take *Romapâda* to signify the *jîvâtman* or human soul, sinful in conduct at first, but pure afterwards when *jñânavârdhi*-*kya* or knowledge-old-age is attained. In Sanskrit, *roma*, hair, is synonymous with *āṅgaja*, body-born, which again is synonymous with *kāma*, desire. Desire is either black or white according as man is sinful or righteous. Desire is called *āṅgaja* because it is born in one's own body or, in other words, in one's own mind, and therefore, it is also called *manasija*, born in mind. I have already explained in the Essay on *Kumâra*, p. 77 *ante*, what the esoteric meaning is of the *Āṅga* country where *Kāma*, Desire, became *Anāṅga*, bodiless. Desire has no corporeal body.

Being mind-born, or dwelling in mind, its body is mind itself. I would therefore take King Romapâda's Ânga country to be his mind. There is famine in it so long as he indulges in selfish desires and deeds—so long as he does not bring in and seat within his heart the universal Son of Sacrifice. So, repenting his bad life, he builds the ship, which, as explained in respect of Manu's ship, represents sacrifice. The bewitching dancing girls may be taken to be all the good qualities, the common women of all knowers, and at their head is the most bewitching girl, Vidyâ. Manning the ship with these girls, he asks them to win the sinless, guileless, pure Self, the Son-God, Whose Love is spiritual and not sexual, and Who therefore looks upon the girl as a Brahmakârin youth like himself. And as soon as this glorious Brahmakârin Boy is brought in, the mind or heart gets the downpour of spiritual bliss, and the enraptured knower at once weds Him to his daughter Sântâ, Peace of mind.

Phenomenally, Vibhândaka's son seems to be the sun, who is the Agni in the sky. He is born as the summer sun when he passes under the Prâjâpatyâ star Rohinî, who, in the Vedic story of the *Risya* form of Prajâpati, figures as the female deer called Rohit. Romapâda is the moon. His country is the region of North, for the North is called Saumyâ-dik, the moon Soma's region—an idea derived from the *Bṛihadâ-ranyaka Upaniṣhad* III., 9, 20—24, where the East is dedicated to the sun, the South to Yama, the West to Varuna, and the North to Soma, who is established in the Dîkshâ vow, which is established in Satya, truth. In winter there is drought and distress in the North. The Orion, whose devatâ is the moon, is the moon's ship of sacrifice. The same star Rohinî who figured as the female deer is the most beautiful of the moon's women who are the asterisms among whom she represents Vidyâ. Immediately after the *full* moon of Mârgasîrsha (about November), the progress of the acronycally risen Orion-Ship of sacrifice towards the sun commences; and as in the apparent diurnal rotation of the celestial globe the star Rohinî, which is situated immediately to the western side of the

Orion, gives the appearance of her conducting or rowing the Orion-Ship in the sky-river way of the ecliptic, and as the summer sun has to meet her first before going to the next asterism of Orion, the fancy is as though, immediately after the *full* moon of Mârgasîrsha, the moon sends the beautiful woman Rohinî and the Orion-Ship to go to the sun. She goes accordingly, and finishing the journey in six months (which is the time between her acronycal rise and solar conjunction), she enchants the sun, takes him into the Orion-Ship, and lands him in the north, the region of the moon, the region in which the sun would be in summer, with the result that the summer downpours come to us in India. Sântâ, the daughter married to the summer sun, is the personification of the North itself, as the Taitt. Brahmana, II., 1, 3, 5, says about the North that she is the Sântâ or Peaceful region of gods and men.* Thus the North is Sântâ, and being Saumyâ, she is the daughter of King Soma. Wedded to her, the summer sun is in the height of his glory. Thus should man bring the Self home and make Him shine in the sky of his heart like the summer sun, and wed Him to the Peace of his mind. The Self is always in the deep depth of the heart, but can only be seen and realized by leading a life of self-sacrifice and righteousness.

SAUBHARI AND THE FISH.

The Vishnu-purâna IV. 2 says to this effect :—

King Mândhâtâ had fifty beautiful daughters. At that time there was a *Rishi* named Saubhari, a *Bahvrika*. To perform tapas or deep contemplation of Brahman (without any disturbance from the noisy world) he immersed himself in water for twelve years.

But there in the water he saw a huge Fish, the Chief of Fish, named Sam-mada, who was most fondly surrounded and loved by a large number of sons and daughters and their children, and who loved them most fondly : he was such a happy grand-father.

Seeing the extreme felicity of this huge Fish, the *Rishi* thought that he too should marry and become a father of many children. So he got up from the water, went to King Mândhâtâ, and asked him to give any one of his daughters in marriage to him. He

* "Eshâ vai Devamanushyânâm sântâ dik."

was a very old, worn out *Rishi*; but fearing that he might curse him if a direct denial was given, the king said: 'Our family custom is that the bridegroom is fixed upon by the choice of the bride herself.' The *Rishi* thought that the king was devising a denial in the hope that his daughters would surely reject him, but he said: 'If that is the custom here, let me be shown to your daughters.' The king felt compelled to tell the varshavara or varshadhara, the eunuch or old man of the female apartments to show the *Rishi* to the princesses, and in doing so the eunuch took care to tell them that they were free to select him or not. But the *Rishi* revealed such a beautiful form (visible only) to them that they all vied with one another to marry him, each saying to the other: 'Sister, my eyes caught him earlier than yours, and he must belong to me.' To settle the point their father was called in, but seeing that they were all really anxious to marry the *Rishi*, and that it was impossible to decide in favour of any one, he married them all to him.

The *Rishi* took them all to his *âsrama* cottage, and sending for an architect like the divine architect Visvakarman, he got fifty splendid mansions, at the rate of one for each of the wives, constructed and furnished and provided with all comforts.

Some time afterwards the king went there to see whether his daughters were happy or otherwise. He first entered one mansion, and was told by his daughter there: 'I am most happy for myself, but who can forget one's own birthplace (parental house where we sisters were happy together)? My only cause for sorrow is that my sisters are not happy, for my husband is always in my house.' He then went to the other mansions one after another, and getting the same reply from his other daughters, he was most agreeably surprised, and meeting the *Rishi* alone applauded his *vibhûti-vilasitam* or wondrous manifestation of his manifoldness, the fruit of his great *tapas*. Spending a few days with him, the king went back.

In course of time the *Rishi* had one hundred and fifty sons, and felt himself very happy by the spread of his love over them, and went on spending the days, longing for one happy event after another as time went on—saying to himself: 'Will these darlings grow and walk on their legs like so many baby-elephants? Will they become youths? Will I see them married? Will they get children? Will I see these sons accompanied by their sons?' and so on.

At last he came to the conclusion that there was no end to this sort of longing, and that his association with the Fish, the friend of his water-home days, had smashed his *samâdhi* (contemplation of Brahman). Ah! What a multiplication there had been, one into so many and each of them potential of such multiplication

ad infinitum through his descendants! So leaving his home and sons, he retired to the forest with his wives and lived there by the Vaikhâṇasa mode of life. And then placing his sacred fire spiritually in himself (*âtmasamâropana*), he became a Bhikṣhu, surrendering (the fruit of) all acts to the Supreme Self Vishnu, and obtained Vishnu's eternal, infinite padam, place or state. This is the story about association with the daughters of Mâṇdhâtâ. And whoever narrates, hears, or copies it or minds it will never fall into bad ways—will never have *mamatva* or mine-ness in things that are *heya*, bad and should be given up.

The Bhâgavata-purâṇa also (IX. 6) briefly narrates this story, saying that it was in the Yamunâ river that Saubhari immersed himself, and that the number of his children was five thousand (at the rate of ten from each of the fifty wives).

The patent moral of this wonderful story recommends *saṃnyâsa*, asceticism, the giving up of all worldly desires and connections, and the steadfast *saṃâdhi* or the placing of mind on Brahman. A calm place free from the disturbance of the noisy world is a help to *saṃâdhi*, but the true place for it must be found in mind itself, for if mind is not steady, even the noiseless dumb world of the fish* in the bosom of deep water is made by it to present an enticing figure.

But it appears to me that like many Purâṇic stories this story is a double-edged weapon, with one edge of it quite bluntly plain, but the other sharp to enable the enquirer to cut deep through the flesh into the core and find out the hidden meaning.

In his huge Fish, the author of the story has, I think, concealed the same huge Fish which conducted Manu's Ship of Sacrifice and saved him, and which I have taken to signify the highest God in the symbol of Agni delighting in the sacred Soma drink. The name *Sam-mada* given to the Fish may be compared with *Sa-mada*, the supposed father of *Rishi Matsya*, Fish, of Rv. VIII. 67, referred to in the note at p. 122 *ante*.

The fact that our *Rishi Saubhari* is styled *Bahvrika*, a

* According to the dictionaries *mûka*, dumb, is one of the names of the fish.

student of the *Rig-veda*, led me to see if Sobhari, the Rishi or Seer of the hymns 19, 20, and 103 of Mandala VIII of the *Rig-veda*, had been utilized in our story. It is not in the Anukramanî only, but in the said hymns themselves that Sobhari and Sobharis are mentioned. The devatâ of hymns 19 and 103 is Agni and the devatâs of hymn 20 the Maruts. It is sufficient for my purpose here to notice a few verses only of these hymns :—

O sage (vipra) Sobhari, praise Agni whose splendour is kîtra, variegated, who is vibhûta-râti, the giver of multiplied (boons), who is the controller or leader of this somya medha, the soma juice (of the Soma Sacrifice), and who is the first to be worshipped in the sacrifice—(19, 2).

We Sobharis have approached him (Agni) who is the sovereign giving powerful aid (to us), who is sahasra-mushka, one who has thousand seeds, and who is Trâsadasya, the Deity of Trâsadasyu—(*ibid.*, 32).

Purukutsa's son Trâsadasyu, the munificent lord of the brave or the good (satpati), has given me fifty brides (pañkâsatam vadhûnâm)—(*ibid.*, 36).

In 20, 2, the Maruts are invoked to come to the sacrifice, and are styled Sobhariyavaḥ, those who are devoted (with kindness) to the Sobharis; and in *ibid.*, 8, the sacrificial music of the Sobharis is described.

“O Sobhari call loud with your newest song the young, strong and pure Maruts, as the plougher calls the cows”—*ibid.*, 19).*

O Agni, friend of the Maruts, come with Rudras (the Maruts) for drinking the Soma, (come) to the good song of Sobhari. Revel in the hero of heaven, i.e., the Soma beverage (mâdayasva svar-nare)—103, 14.

The verse 20, 8, above referred to, about the sacrificial music of the Sobharis says :—

Gobhir vâno ajyate Sobharinâm
rathe kose hiranyaye |
Go-bandhavaḥ sujâtâsa ishe bhuje
mahânto naḥ sparse nu ||

This is rendered by Prof. Max Müller thus :—

‘The arrow of the Sobharis is shot from the bow strings at the golden chest on the chariot (of the Maruts). They, the kindred of the cow (Prisni), the well-born, should enjoy their food, the great ones should help us.’

* The translation of this verse is taken from Prof. Max Müller's *Vedic Hymns*, I., p. 402.

There is no question about the correctness of the translation of the second sentence. About the translation of the first sentence, the learned Professor says that it is conjectural, the object being to show that just as, according to Herodotus (IV., 94), another ancient Aryan tribe, namely the Thracians, had the custom of shooting arrows against the sky when there is thunder and lightning, the Sobharis also may have observed the custom of shooting arrows at the Maruts, the rain or storm gods. "Herodotus," he says, "in trying to find a motive for this [the custom of the Thracians] says that they do it to threaten the god, because they believe in no other god but their own. This may be so; the only question is whether in shooting their arrows against the sky, they hoped to drive the clouds away, or wished them to give up their treasure, namely, the rain. I should feel inclined to take the latter view." The Vedic Aryans believed in the Maruts and poured forth so many hymns in praise of them. 'Vâna,' which all other translators, seeing no reason to differ from Sâyana in this respect, take in the sense of sacrificial music, is taken by Prof. Max Müller to mean bâna, arrow. He says "that vâna may be used in the sense of bâna, reed and arrow, and that go is used for bowstring." Has vâna been actually used in the sense of arrow beyond all doubt anywhere else in the *Rig-veda*? In support of vâna in the sense of sacrificial music, that word may be compared with vâî which, according to Dr. Macdonell's dictionary, is a *Rig-vedic* word for music, and which has come to mean Sarasvatî, the goddess of speech, having the musical instrument vînâ in her hands. The verb ajyate means either 'driven' or 'anointed,' 'covered.' Go, the cow, is used in many places in the *Rig-veda* in the sense of cow's milk or butter, and as regards the bowstring sense which go may have elsewhere, here, as pointed out *per contra* by Prof. Max Müller himself, "what is against it [that sense] is the frequent occurrence of añj with gobhih in the sense of covering with milk, see IX., 45, 3; V. 3, 2, &c." They, the sacrificers, anoint or balm Agni with

cows, añjanti gobhih (V. 3, 2) the cows being evidently the oblations of clarified butter unown into the fire Agni. They balm the Soma juice also with cows, that is with the milk of them (IX. 45, 3). Bearing in mind the ritualistic or sacrificial tone of the Sobhari verse in question and the metaphorical language of the poets of the *Rig-veda*, I would propose this explanation of it:—

The golden vessel is the sacrificial fire-pit, and the chariot is the altar containing it. The sacrificial song or praise which is addressed to the Maruts, and which is accompanied by the offering of the cows, the milky or buttery oblations, into the fire for the Maruts, is fancied to be either *driven* in the golden vessel in the chariot and thus right royally presented to them or *anointed* and *beautified* in that vessel in the chariot for their graceful acceptance. The beauty and ardour of the music of the song are as it were in the increased glow of the burning fire, as the greasy oblations are thrown into it one after another. The Maruts are well-known as the sons of *Prisni*, the brindled cow. Being thus go-bandhus, children of the cow, they should accept the song that is accompanied by the milky oblations, they should be pleased to enjoy the oblation-food and help their worshippers.

Similarly the fifty brides may be metaphorically some objects connected with sacrifice. Who is their recipient, whether Sobhari or any other? Bhara, according to Dr. Macdonell's dictionary, means bearing, maintaining, bestowing, multitude, shout or song of praise. If Sobhari means one who has su-bhara in any of the above senses, it must have been a name of quality, such as Bharata and Bharadvâja, denoting the sacrificer as bearing or maintaining the sacred fire Agni with the bestowal of many oblations to him, and as praising him.

The hymn begins by calling upon Sobhari to praise Agni in the Soma sacrifice that is going on, and further on it says that the Agni that is worshipped by the Sobharis is Trásadasyava, one who belongs to Trasadasyu. If it is fair to suppose that the Sobharis must have worshipped a Deity

belonging to their own clan, then Trasadasyu himself must be the head of that clan and called Sobhari, because, although on the battlefield he may be Trasadasyu, the terror of the Dasyus (if this is the meaning of Trasadasyu*), still when worshipping Agni and the Maruts he is the maintainer of the sacred fire and the bestower of oblations to them. If thus Trasadasyu is identical with Sobhari, the recipient of the gift of the fifty brides must be Agni himself. I would look upon verse 36 as put into the mouth of Agni by way of his acknowledging the gift so liberally made to him by Trasadasyu.† If thus Agni is the recipient, the fifty brides are very likely the oblations or the many sacrificial days of the bright half of the year devoted to the worship of the gods. We should bear in mind that Agni is the *jâra*, lover, of maidens and dawns (Rv. I., 66, 4; VII., 9, 1), and that he is so in a metaphorical sense and not in the sense of his having any carnal love with women. From the sacrificer's point of view, the dawns, the face of days, are not simply a matutinal phenomenon, but beautiful *religious time* devoted to the worship of the gods, and the oblations and songs offered to them during that religiously beautiful time are so many beautiful spiritual brides given and wedded to them.

There is this peculiarity in the *Rig-veda* that in hymns the authorship of which is attributed to *Rishi Vasishtha* and others just as the authorship of our Sobhari hymns is attributed to *Rishi Sobhari*, they are themselves addressed and called upon to worship the gods. It may be said that they are addressing themselves just like one's addressing one's self as 'O man, or mind, worship God.' But the language used in the hymns themselves in respect of their supposed authors reveal them to be more than human. The ancient custom of the kings of India owning the sun and moon as their ancestors should not be lightly passed

* The *Bhāgavata-purāna* IX. 6, 33 gives this meaning of *Trasadasyu*.

† For a similar reason I have taken the recipient of the gifts referred to in Rv. VII. 18, 22 and 23 to be more probably the god *Indra* and not the *Rishi Vasishtha*, *vide* Vol. I., pp. 36 and 37.

over. The root of the custom may for aught we know go so far back as the time of the *Rig-veda*. My conjecture is that the several Aryan clans of that time saw in either Agni or Soma or any other god their ever-living and ever-present heads, calling them by diverse names mostly of qualities and adopting them as clan names, and that they saw in the matutinal or vernal and summer phenomena a poetical picture of their divine clan heads smashing down the powers of darkness (who were often called by the names of real enemies), helped by the gods or often themselves helping them and paying worship to them in the sky and receiving very fulsome acknowledgments directly from them.* In pursuance of this theory, I would take the spiritual chief of the clan Sobharis to be Soma the moon. At the advent of the bright half of the year, the Soma sacrifice performed by the clan is mirrored in the heavenly sacrifice in the Orion sacrificial ground, and they ask their chief the moon Sobhari to worship the sun Agni who is accompanied by the strong rays, the rain producing Maruts. The songs accompanied by the oblations are offered in the golden fire-pit in the celestial chariot of Sacrifice-Orion, and Agni is highly pleased with the brides given to him in the shape of his dear oblations or the bright sacrificial days of summer brought back to him by the moon who is the maker of months and seasons.

It is evident that the story of the Vishnu-purâna is dealing with the self-same Sobhari of the *Rig-veda*, calling him Saubhari, thereby indicating that it would look upon his name as being derived from su-bhara. It marries the self-same fifty brides to Saubhari and thereby makes him su-bhartâ, a good husband, as bhartâ means husband in the sense of *maintaining* wives. This wedding of the fifty brides to Saubhari is, in my opinion, the result of viewing the speaker of the *Rig-vedic* verse 36 (already explained)—the same who is the recipient of the brides—to be not Agni as I have conjectured him to be, but Sobhari the

* This theory is in a manner given expression to in the commencement of my essay on *Vasishtha*, *Visvâmitra*, and *Agastya* in the first volume.

Rishi or seer of the hymn. For, except where a god's saying things is clearly denoted by means of the dialogue form of hymns or other patent things such as the presence of the name or epithet of the god that is speaking in the first person, the general rule of the construers of the *Rig-veda*, even from before the time of Yâska and Saunaka, seems to have been to take the speakers in the first person to be the *Rishis* of the hymns themselves. Therefore our story marries the fifty brides to *Rishi Saubhari*, and the very act of looking upon him as the recipient of the brides renders the giver *Trasadasyu* different from him. In narrating the story of *Mâmdhâtâ*'s marvellous birth by bursting open the belly of his father, the *Bhâgavata-purana* IX. 6, 33 says that *Indra* named him *Trasadasyu*, because he was a terror to the *Dasyus*. In dealing with *Mâmdhâtâ* in Vol. I. 237—239, I was not correct in taking *Trasadasyu* to be the father of *Mâmdhâtâ*. The commentator of the *Bhâg. Purâna* clearly says that it was *Mâmdhâtâ* himself that was named *Trasadasyu*. The *Vishnu-purâna* narrates our story about *Saubhari* and the daughters of *Mâmdhâtâ* immediately after alluding very briefly to the story of the birth of *Mâmdhâtâ*, a name upon which the Vedântic riddle of that story is built by the *Purânic* poets. That riddle means simply this: *Mâmdhâtâ* is the pure Self spiritually born by bursting the *samsâric* belly of the selfish desires, and he is *Mâmdhâtâ* in the sense of *Âtmânam dhâtâ*, 'one who sucks and enjoys (the Upanishadic) Self.' I have stated in the first Volume that the *Ahamkârâdesa* and *Âtmâdesa* of the *Khândogya-Upanishad* must have been laid under contribution by the author of the *Purânic* story of *Mâmdhâtâ*, and that there are two *ahamkâras*, one selfish, the other pure consisting in the soul's regarding all creatures as *Aham*, I, Self. Similarly at the will of the poet, *Mâmdhâtâ* is capable of meaning either one who delights in the selfish *aham* or one who delights in the Vedântic *aham*, Self. In our story about *Saubhari*, the fifty daughters of *Mâmdhâtâ* are outwardly exhibited as the daughters of the selfish *aham*, but inwardly they are numerous, bright, divine qualities of

the unselfish aham, for no others can be the daughters of one who smashed the samsâric belly of the selfish desires, and who is the terror of the Dasyus, the same selfish desires.

If the Purânic story be held to be dealing in its own Vedântic way with the *Rig-vedic* Sobhari and the fifty brides, it must likewise be held that the same Sobhari's Vedic Deity Agni who delights in svar-nara, the sacred liquid Soma, and Who is sahasra-muskha, having thousand seeds or children, is metamorphosed as the huge Fish having many children. According to Dr. Macdonell's dictionary, svarnara, or 'lord of splendour' is an epithet of Agni, of the Sun, and of Soma. Here Soma, the sacred beverage, is meant, as Agni is described as revelling in him. We saw that the Agni worshipped by Sobhari is the Sun in the sky. The Sun is revelling in the sky-sea in the company of his innumerable children, his own rays, the Maruts. Now let it be supposed that the Vedântic poet of the Purânic story has taken the same Sun as symbolizing God residing in the âkâsa or sky-sea of the heart. He exhibits Saubhari as a devotee who, immersing himself in the depth of his own heart in the steadfast upâsanâ of God Our Father, sees Him there as the Lover of all the creatures, who are His children. All the creatures have sprung from Him like sparks from fire, like rays from the Sun. The *Brih.-âr.-up.* I. 4, 15 says that he who departs from this world without seeing sva-loka, him the Supreme Self by reason of not being understood will not protect, and that therefore one should strive for âtma-loka only in his upâsanâ. Thus the not knowing or realizing sva-loka *alias* âtma-loka amounts to not knowing the Supreme Self. I would understand the passage thus : svaḥ and âtmâ mean Self ; loka means the world, a collective noun denoting all the people and creatures ; the knower ought to see himself become the Self-world, which seems to mean that he ought to regard and love all creatures as himself and thus make himself a big world ; when this Self-world is seen and realized, God the Supreme Self is understood, for He is

the very Life of universal love, having in the very commencement of creation multiplied Himself as the Antaryâmî Son in one and all, loving every one of the creatures as Himself. Therefore seeing in his own heart this One-Manifold Father of the universe, Saubhari also wishes to realize Him, marries the numerous bright qualities of the unselfish man, and multiplies himself: in quality he too becomes the One-Manifold Self-world by loving all creatures as himself. The paradox of Saubhari's asceticism in the end should be solved thus: when the becoming of the One-Manifold unselfish Self-world is completed, then simultaneously the selfish world is renounced: the two are the two sides of the same coin. Saubhari's being very old means his being old in wisdom; therefore he is most beautiful in the eyes of the bright qualities, and he is always fully with every one of them, that is to say he is not a *bit* kind here and a *bit* charitable there, but he is *all* kindness, *all* charity, *all* love, &c.

Phenomenally the outline of the story may be illustrated thus: On the new-moon day the moon Saubhari immerses himself in the water, light, of the Sun, the emblem of God, and finds him to be the great Fish in the sky-sea, happy in the company of his own rays, his children. He too wishes to become so, and coming out from the water, light, of the Sun, becomes the full moon, full in knowledge or wisdom, and happy in the company of the moon-beams and the stars as his children. Then at the end of his monthly career when the new-moon-day comes again, he becomes one with the Sun. We get the yearly phenomena if we start from that new-moon-day when the Sun is in conjunction with the moon's asterism Sacrifice-Orion, then six months afterwards go to the full-moon-day of the month Mârgasîrsha, and then six months after go back to the same new-moon-day.

KYAVANA IS THE FISH AMONG FISH.

The Mahâbhârata Anusâsana-parvan 50 and 51 says:—

Rishi Kyavana, the Bhârgava, having the accomplishment of a vrata, religious object, in his mind, immersed himself in water at

the confluence of the rivers Gaṅgā and Yamunā for twelve years, like sītārāmi, the moon, the luminary of cool beams. He remained unmoved like a post giving fearlessness to the water-living creatures, the fish, &c., so that they moved freely about him, and he became so dear to them that they would smell his lips. But in course of time fishermen came there and cast a su-vitata jāla or very extensive seine, made of strong new threads, and drew it in great glee by the combined effort of all, for the great weight of the draught portended a rich harvest of fish. But to their horror they saw among the fish in the net the great *Rishi* Kyavana whose body was covered with river moss and studded with shells or pearl oysters, and who was sighing very much at the sad sight of the dying fish when they were brought out of water. The fishermen said to him: 'O great *Rishi*, forgive us for the wrong done to you unintentionally, and tell us what we should do that might please you.' He replied: 'Hear ye all my great wish, I would rather die with these my companions than leave them.' The fishermen, not knowing what to do, ran to King Nahusha, who arrived at once with his ministers and priests, saluted the *Rishi*, and begged him to tell his wish. The *Rishi* said: 'These fishermen are very poor people, buy me from them.' The King said: 'Let one thousand (nishkas) be paid.' 'Is that all my price,' said the *Rishi*, 'consider well in your mind.' 'Then one hundred thousand.' 'Consider well with your ministers.' 'Then one crore.' 'Consider well with Brāhmanas.' 'Then half of my kingdom or even the whole of it.' 'Consider with *Rishis* (great seers).' Much perplexed, the King held a long consultation with ministers, priests, and *Rishis*, when one of the *Rishis*, a hermit by name Gavijāta, approached the King and said: 'I shall satisfy the *Rishi* in no time. I never utter illusive words. What I wish to tell you should be done without any lack of faith.' The King said: 'Oh, do tell the price, please, and save me and all that is mine from the (would-be) wrath of this great *Rishi* who is able to burn the whole universe if he likes, not to mention one like me whose valour consists only in physical power, and not in tapas, spirituality. Be pleased to fix the proper price, and thereby become a boat to me who am sinking in an unfathomable water together with my ministers and priests.' Gavijāta said: 'A Brāhmaṇa and a cow are alike, they are invaluable (anargheya), and so give a cow.' The King then approached Kyavana in the net and said: 'Get up, get up, great *Rishi*! Your price is the cow.' Kyavana said: 'It is so indeed, great king! You have well bought me by the cow. There is no wealth on earth like cows. They are the ladder to heaven [here comes a long praise of cows].' The fishermen said to Kyavana: 'Great *Rishi*! We have exchanged looks and words. The friendship of the good, noble-minded souls is obtained by saptapada, the advance of only seven

steps towards them.* So do us a gracious act. As only the sacrificial fire is competent to eat all the oblations, so are you, the righteous, the mighty fire in man-form (*purushâgni*). Be gracious to accept this cow.' *Kyavana* accepted the cow, and as soon as he did so the fishermen went to Heaven together with all the fish, to the wonder of the king; and then both *Kyavana* and *Gavijâta* pressed the king to ask for boons for himself. He said: 'May I always be in *dharma*, righteousness.' 'Be it so', they said. Then they and the king parted and went to their respective homes, the *dikshâ* or vow of *Kyavana* being completed.

There is a being called *Kyavâna* in the *Rig-veda*, in which he is very often mentioned as having been made young again by the *Asvins*. He seems to be either the moon getting old and feeble in the dark-fortnight, but becoming young and vigorous in the bright-fortnight, or the sun getting old in winter, but young in summer. In *Rv. X.*, 69, *Kyavana* (without the long *â*) occurs once in verse 5 and again in verse 6, and at p. 35 of Vol. I., I have taken *Kyavana* of verse 5 to be the *Soma* juice and *Kyavana* of verse 6 to be *Agni* that is churned out. I would take *Kyavana* of our story to be the Supreme Self symbolized by *Agni*. There are other stories about *Kyavana* which will be dealt with in the essay on the *Bhârgavas* and their *Râma*, this story being taken up here as it is connected with the fish, and is quite independent of the other stories.

The Supreme Self *Agni* is not obtainable except through righteousness. He therefore allows Himself to be caught in the net of Sacrifice, for the net of the story seems to be Sacrifice in disguise. According to the *Yajûa-sûkta* of *Rig-veda X.* 130, Sacrifice is extended or spread all about by means of its threads (*yo yajño visvatas tantubhis tatah*), and the Fathers are weaving this Sacrifice, sitting besides the warp and crying, 'Weave forth, weave back.' When *Agni* is shining in the midst of the sacrificial ground as the very Life of this woven Sacrifice of wide-spread threads,

* 'Satâm saptapadam mitram.' The good are so ready to overflow with friendship and kindness that it is enough if one advances only seven steps towards them even mutely. They are much more so when looks and words are exchanged.

and when His aspect as the Son of the waters is remembered, Sacrifice may well be depicted as the net containing Agni like a fish caught in it by the sacrificers. This idea of fishing God may be compared with the idea of shooting Him: He is the Aim to be very attentively shot into by the devout soul discharging itself as an arrow from the bow of Omkâra (Mund.-up, II. 2, 4).

Our story calls the fisherman by several names, *matsya-jîvin*, *kaivarta*, *nishâda*, *dhîvara*, *dâsa*. The last three names are capable of being used esoterically for the sacrificer or knower. I have tried to show that *Nishâda* means the *Brahmâ* priest in the *Trisaṅku* story (Vol. I. 101, 551), and *Nishâdas* the *prânas* or senses in the *Suparna* story (*ibid.*, 260—265). *Dhîvara* means not only the fisherman, but also one who is very clever—*vara*, great, in *dhî*, knowledge or insight. *Dâsa*, if viewed as derived from the root *dâs*, to give or bestow or sacrifice, would mean the giver of *dakshinâ* or largess—a meaning which may be detected in our fishermen's giving the cow to *Kyavana*. In the *Mahâbhârata*, there is the riddle of *Rishi Parâsara's* falling in love with a maiden of the *Dâsas* or fishermen (who are boatmen as well as palanquin bearers too) when she was rowing him across the river, and of the instantaneous birth from her of *Rishi Krishna Dvaipâyana* as a full-fledged *Brahmakârin*. The boat seems to mean Sacrifice, the maiden the spiritual Lady *Dakshinâ*, Largess, the daughter of the *Dâsas*, givers, and the son born the spiritual birth through *Dakshinâvân* Sacrifice. *Vishnu* is Sacrifice as well as the Self or Life of Sacrifice, and His name *Dâsârha* seems to me to have arisen as meaning 'one who is deserving of the sacrificial *dâsa* or largess.'

Nahusha is derived from *nah*, to bind or tie. This king is known in other stories to have reigned in *Indra's* heaven, but at last to have fallen down as a snake. That legend must be separately analyzed in order to find out the hidden meaning of the fall; but here it is sufficient to say that the myth of his becoming a snake seems to be due to his name *Nahusha* or 'one who binds' being taken to mean the

snake which is like a rope binding objects in its coil. Our story seems to have selected this king in order to indicate that the phenomenon of Kyavana and the fish becoming net-bound took place appropriately in the kingdom of one who is the binder.

In the *Rig-veda*, Nahus or Nahusha and Nahushas are mentioned in several places, and Sâyana takes them to mean men in general while some of the European scholars would take them to have been some people who were neighbours to the Aryans. In Rv. V. 73, 3, the twin Asvins, the Deities of day and night, are stated to have utilized one bright thing as a wheel of their chariot in order to illumine (the world with it), while with the other (wheel) they go in might through the rajâmsi to the Nâhusha Yugas, who are conjectured by Mr. Griffith to mean "the neighbouring tribes." Prof. Wilson, following Sâyana, renders, "with the other you [the Asvins] traverse the spheres, (to regulate) by your power the ages of mankind," thus taking Nâhusha Yugas to mean 'the ages of mankind.' Yuga, from yuj to join, seems to mean time determined by the *conjunction* of the moon or the sun with the asterisms. The two wheels mentioned can only be the sun and the moon. With the moon-wheel the Asvins go through the rajâmsi, which may be taken to mean the regions of the firmament, and they go through them to the Yugas. The Yugas here mean very probably the twenty-seven asterisms determining the tithi-days of the lunar month by their *conjunction* with the moon one after another, and such saying as 'to-day is Pushya-yuga or Pushya-yoga,' would easily transfer the word Yuga to the star Pushya or any other star of the day. Then why should these Yugas or asterisms be called Nâhusha, belonging to Nahusha, a name derived from nah, to tie or bind? Let us likewise conjecture the primitive custom of the Indo-Aryans to have been to count the tithi-days by tying a knot in a string each day. If thus the sacrificers tied the knots and the tying meant their sacrificially keeping those days, it is easy to conceive how Nahushas could come to mean religious men. It is also

easy to conceive how the name *Nahusha* might have been transferred to the moon by looking upon him as the celestial sacrificer tying his tithi-knots over the string of the asterisms belonging to him as he is their lord. Also, by doing the *pasubandha* act, the tying of the victims to the *Yûpa* post in animal sacrifices, the sacrificer may have been called *Nahusha*.

Agni is *Satpati*, the good lord of *Nahusha* (I. 31, 11), and he is adored by the men *Nahushas* (X. 80, 6). *Sarasvatî* pours her milk and fatness for *Nâhusha* (VII. 95, 2). From this the *Nahushas* are supposed to have lived on the bank of *Sarasvatî*. The *Nahusha* of our Purânic story also lives on the bank of a river, though it is not *Sarasvatî*, but the confluence of *Gaṅgâ* and *Yamunâ* which *Sarasvatî*, coming underground, is fabled to join. *Indra* brings to his worshippers the strength, valour and wealth that are in the *Nahushas* and in the five tribes (VI. 46, 7 and VIII. 6, 24). These five tribes, called variously the five *Kshitis*, the five *Krishtis*, the five *Janas*, are very often mentioned in the *Rig-veda* and appear to be some heavenly beings. As to who they are and who are the *Yadus*, *Turvasus*, *Druhyus*, *Anus*, and *Pûrus*, the supposed sons of *Yayâti*, who again is supposed to be the son of *Nahusha*, nothing is known definitely (*vide* Vol. I. 260—265; 294—297). But the Purânic poets seem to have given to the *Pañka-janas* or the five people the significance of the five *indriyas*, senses. The *Asvins* are invoked to come to the sacrificial ground through the aerial region from the *Nahushas* (VIII. 8, 3). It may be supposed that the *Asvins*, in coming from that part of the earth to where they had gone to receive the worship of the *Nahushas*, are to come swiftly in the air. But it is more likely the *Nahushas* as the subjects of the moon are the stars, worshipping the *Asvins* as soon as the early morning light of these gods breaks forth in the east, and that these gods are invoked to be so kind as to come down from their places in the sky to the humble sacrificers on the earth. The drop of *Soma* pressed by the wise *Nahushas* becomes the

banquet of the Heavenly Host (Divya Jana)—IX. 91, 2. In these and other places, the *Rig-veda* speaks very highly of the Nahushas. But in VII. 6, 5, Agni (probably in his solar aspect) subdues the Nahusha people and makes them balihrits, the givers of tribute; and in X. 99, 7 Indra, in his *Dasyuhatya* or *Dasyu-killing* (battle), *shatters the puras, forts or castles, of the Nahushas*. The meaning of this may be that the sun Agni or Indra fancies that the stars neglect him in winter, but that when spring and summer come back, he subdues them, breaks the Orion castle and exacts his worship and tribute.

Be my conjecture about what Nahusha, the binder, meant in the *Rig-veda* as it may. There remains the fact that Nahusha is the worshipper of Agni Satpati. In Nahusha, therefore, the Purânic poet had a sacrificer whose meaning as the binder he was it liberty to illustrate in any manner he thought best. The fishermen of Nahusha's kingdom appear to me to be the officiating priests of Nahusha, the Yajmâna of their sacrifice. To the Yajamâna or sacrificer, Agni represents the Supreme Self, and is therefore identical with the Creator, called Sato Bandhu in the most remarkable hymn X. 129 of the *Rig-veda*. Like nah, to bind, from which Nahusha is derived, bandh is another root, meaning to bind, from which bandhu is derived. Bandhu has come to mean the kinsman, literally the binder (who has bound other kinsmen to himself by the tie of consanguinity or marriage and who is their support in time of need). Sato Bandhu means the Bond of Existence. Our poet is most likely to have understood Him as Sûtrâtmâ Antaryâmi, one who has entered into all creatures and things, into all the brilliant gems and pearls in the sky, as the 'Thread of Life and Power holding the Universe. The gist of the story seems to consist in the wonder that Agni Satpati, the Lord of Existence, though Himself the *Bond* of Existence, is caught and *bound* in the net of sacrifice by the priests of Nahusha, the binder! When according to the *Purusha-sûkta*, Rv. X. 90, the Devas and tied Purusha as the victim (abadhnan Purusham

- pasum) and sacrificed Him for His becoming (the Life of) the universe, and when likewise according to another
- Vedic story, the Brâhmana boy Sunasæpa was bought and tied to the sacrificial post, why should not our poet, who has his own way of illustrating the truth of religion, tie the Lord of Existence in the net of sacrifice and find a priceless price for Him for the purpose of Nahusha's acquiring Him from his priests?

I would take the cow to signify here *Dakshinâ*, Largess, for, of all the objects given as *dakshinâ*, the cow ranks the highest, and the cows given in the Sarvavedasa Sacrifice of Nakiketas of the Kathopanishad are called *dakshinâs*.

The fishermen's going to Heaven by the merit of giving the cow to Kyavana is as it ought to be if the cow signifies *Dakshinâ*, for the *Dakshinâ-sûkta* X. 107 of the *Rig-veda* says :—

Uktâ divi dakshinâvanto asthuh.

"High up in heaven abide the Guerdon-givers."

It speaks of the sacrificial *Dakshinâ* as one whose Path is wide, who sets free from darkness the whole world of life, who is the great Light given to us by the Fathers, who gives to her giver horse, kine, glittering gold (*landram hiranyam*), food, *âtman* or life itself. The Light of heaven, the universe about us, all this she gives, and the *bhojas* or givers of the largess die not.

If the fishermen are the officiating priests, should they not, like our priests keep the cow *Dakshinâ* for themselves? What is the meaning of their giving her to Kyavana? This question can only be answered by understanding what seems to be the *Adhyâtma* heart of the story. I would take the fishermen to be, not the ordinary priests, but the senses as the Seven *Rishis* (*vide* pp. 30, 34 *ante* about them). They fish *vishayas* or objects for the enjoyment of man, but their Greatest Object ought to be the Supreme Self who is *satyasya Satyam*. He is stationed in the deep depth of the heart, and He is called *Purâna Muni*, the Old Sage.* Therefore they fish Him for the soul, the *Jivâtman*,

* *Vide* the text of the *Mahâbhârata* quoted in the story of *Sakuntalâ* in Vol. I., p. 82.

who is represented by king Nahusha. Our *Kyavana* is that Old Sage covered as He is with moss, &c. The fish caught along with Him appear to be the *satya-kâmas*, true unselfish desires of the knower. As already stated, the cow represents largess; but what the *Âtmayâjin* can call his real wealth that is worth giving is himself realized as the enlightened and enlarged Self that loves all creatures as himself. This Self, therefore, is the *Dakshinâ* due to the Supreme Self, the Great Lord of Sacrifice, by all the senses united in the steadfast worship of Him. When the senses become pure and find the Great Lord, and when they complete the sacrifice in which at last the soul is entirely surrendered to Him, they and their *satya-kâmas* become heavenly, high in the moral and spiritual world. And *Rîshi Gavijâta* who fixes the priceless cow as the only thing that is equal to the priceless *Brâhmana Rîshi*, the Supreme Self, seems to be the *Âkârya*, the Guru. The Upanishadic saying is that the knower of Brahman becomes Brahman, that he attains paraman sâmyam, extreme similarity, with Brahman. When he realizes the High Ethical and Spiritual Ideal, he cannot be otherwise but exactly like Him in quality, for there can be no two natures in goodness, one for Him and an inferior one for the soul. If *Gavijâta* is the *Âkârya*, king Nahusha's begging him to become a boat and save him from drowning may be compared with the concluding part of the *Prasna-Upanishad* in which the disciples address their *Âkârya Pippalâda* thus: 'You are our Father making us go across the sea of our *Avidyâ*.*' *Gavijâta* means one who is born in Cow. This Cow is *Brahma-Vidyâ*. The Teacher must be born in knowledge in order to be able to teach. The Grace of the Supreme Self is indicated in His being in the depth of the heart with the *dîkshâ vrata* or vow of falling into the knower's net of sacrifice and knowledge, and of getting

* 'Tvam hi na/ Pitâ yasmâkam Avidyâyâ/ param pâram târayasi.'

Also in the *KhAnd.-Up.* VII. 25, 2, the *Âkârya Sanatkumâra* is spoken of as: 'tasmai Mridita-kashâyâya tamasa/ pâram darsayati Bhagavân Sanat-kumârah.'

him as the largess due to Him. He is so very near and accessible, if man would only seek Him. The cow given to Kyavana may be compared with the jewel given to Agastya by king Sveta (Vol. I., p. 155). Let Nahusha have the merit of catching and securing the Lord, but the Lord in being secured has never given up His character as the Bandhu of Existence—of the Good. O Lord, as Thou hast secured the soul of the binder himself as the price, Thou art the Glorious Graceful Bandhu! Thou art the Victor!

Thus it appears to me that the poet of the Purâna has woven a beautiful Vedântic story around the *Rig-vedic* Nahusha and his Lord Agni Satpati, and that the truth taught is the upâsanâ of Our Lord of the Heart. The Upanishads speak rapturously of the Lord resting in the daharam pundarikam vesma of the heart; and in my opinion the basis, source, or germ of this Lord of the Heart is this chant in the hymn Rv. X., 129, verse 4, about Sato Bandhu :

Sato Bandhum asati niravindan
hridi pratishyâ kavayo manishâ.

What asati, 'in asat,' means here is not clear, but the rest is clear: sages, searching with their yearning mind, have found Sato Bandhu in their heart. Our theologians take asat to mean not non-entity or nihil, but that subtle indescribable formless state in which the universe was before *srishti*, and which seems to be called in verse 3 of the same hymn as apraketam salilam, lightless or chaotic water or sea. The subsequent poets seem to have taken this salilam to be the deluge of *durita* or extreme distress when *asat* or non-existence, death, is staring in the face. In that water in the *asat* or troublous time, the Bandhu dwelling in the depth of the heart is to be found and realized.

The outline of the story may be phenomenally illustrated thus: The heavenly Agni that is stationed in the Orion-sacrificial ground of king moon Nahusha is in the waters, rays, of the sun when that constellation is in conjunction

with him. As it rises heliacally and goes gradually to the point of the *full* moon, the fancy is as though it is the net containing Agni, drawn by the people of the moon, for his seeing Him well with his light as *full* moon. Gavijâta may be taken to be the planet Budha, the Learned. His Vedântic birth from Rohinî, who means also the Red Cow, is explained in Vol. I., pp. 210—212. He teaches self-sacrifice to the moon. Accordingly from the time of the acronycal rise of Orion, the moon becomes less and less in his cow, light, when he comes to that constellation once in a month during the six months up to the time of its heliacal setting, when, in the new-moon-day phenomenon, he completely gives away his cow, light, life, Self, to Agni, who, at the time of the conjunction of Orion with the sun, is gloriously represented by the vernal sun.

INDRA AND NAHUSHA.

The Mahâbhârata Udyogaparvan 8—6 has a long story about Indra's killing Visvarûpa and Vritra and thereby incurring sin, and about Nahusha's being installed in his place as king of the gods. So far as the killing of Visvarûpa and Vritra goes, the story seems to be an amplification of Vedic materials. The *Rig-veda* speaks of Indra's killing the three-headed Visvarûpa, son of Tvashtâ (X. 8, 9). As fancied by me in Vol. I., p. 168, Visvarûpa (one who possesses all forms) may be the moon having different phases, and indeed Prof. Max Müller says that Visvarûpa is often supposed to be a name of the moon.* If Visvarûpa is the moon Soma, Indra's killing him seems to be an allegory upon the Soma sacrifice in which the Soma plant is crushed and pressed and the juice offered to Indra and other gods. This paradox of the killing of Soma is a theme that has been amplified by the Paurâniks in the shape of the stories about the so-called Asuras Somaka, Saṅkha, Hayagrîva and Madhu, already explained.

According to the Taitt. Samhitâ II. 5, 1 and 2, Visvarûpa,

* *Contributions to the Science of Mythology*, p. 794.

son of Tvashtâ, was Purohita, priest, to the Devas, and sister's son to the Asuras; he had three heads called Somapâna, Surâpâna, and Annâdana (Soma-drinking, Surâ-drinking, and Food-eating); he declared bhâga or share in the oblations outwardly to the Devas, but inwardly to the Asuras; Indra therefore cut off his heads; by killing him, the sin of Brahmahatyâ came to Indra, who received it in his palms and went about, accosted by all the creatures as Brahmahan (the killer of a Brâhmana), but he disposed of the sin (in a manner which need not be mentioned here); Tvashtâ then performed a Soma sacrifice without inviting Indra, but Indra came, took the Soma by force and drank the greater portion of it; the portion that was left was offered by Tvashtâ into the fire, from which Vritra arose, and grew on all sides arrow-length by arrow-length (ishumâtram ishumâtram); afraid of him Indra ran to Prajâpati, obtained from him the Vajra weapon sprinkled over (with sacred water), and killed Vritra with it. The Aitareya-Brâhmana VII. 28 says that the Devas excluded Indra, a Kshatriya god, from participation in the Soma beverage because he killed Tvashtâ's son Visvarûpa and Vritra, threw Yatis before wolves, killed the Arurmaghas and rebuked (his teacher) Brihaspati, but that Indra took the Soma by force (and thereby established his right to get it in all the sacrifices). The Satapatha-Brâhmana I. 2, 3, 1 (quoted in the Vâkaspatya under the word Ekata) says that, being a god, Indra was able to free himself from, or get over, the sin of killing Visvarûpa, but that Ekata, Dvita, and Trita, who abetted the killing, had to perform a certain rite in order to get rid of the sin.

In the *Rig-veda* Indra is one of the greatest gods and the most popular one. Far from his killing Vritra being a demerit or a sinful act, he is praised in it for having done so, and gets the Soma most solemnly offered to him. In all the sacrifices described in the Taitt. Samhitâ and all the Brâhmanas, Indra maintains his *Rig-vedic* eminence, in spite of the silly looking things said in them in the shape of legends about him. By reason of his very popularity,

many myths, funny sayings and riddles seem to have arisen about him, without any serious intention to degrade him. His Brahmahatyâ is a myth. When the *Rig-veda* said paradoxically that Indra killed the son of Tvashtâ the Creator, it became necessary for the subsequent riddlers to say as paradoxically that he thereby incurred Brahmahatyâ, but got rid of it somehow. The same Creator is Prajâpati and Tvashtâ, having the sun Indra and the moon Visvarûpa as his brilliant sons; but when the riddle of the sun's killing the moon arose, it seems to have become necessary to fancy that they both could not have been the sons of the same father, and therefore two fathers are postulated, one Tvashtâ (the maker of forms) as the father of the moon and the stars (who are the many forms in the sky of night), the other Prajâpati (the lord of beings) as the father of the vivifying sun and his rays the Devas. The thing is the fancy of the Vedic poets is very varied. The Deity in the sun is sometimes called the Father and sometimes the most vigorous Son conquering the powers of darkness, and likewise if the moon Visvarûpa is called the son of Tvashtâ in one place, Tvashtâ himself is called Visvarûpa in another.

I shall now give the purport of so much of the Mahâbhârata story as relates to the killing of Vritra and what took place afterwards :—

Vritra, who was generated in fire by Tvashtâ as the enemy of Indra, fought with Indra, grasped him, and put him into his mouth; but the Devas created Yawning, possessed by which Vritra yawned, with the result that Indra escaped from his mouth, and left the battlefield as Vritra was too strong for him. Counsellor by Vishnu, the Rishis went to Vritra and entered into a truce with him on the condition that he should not be killable by Indra and the Devas by any dry or wet, hard or soft weapon, either in day or in night. But Indra was ill at heart, and was looking out for an opportunity to kill Vritra and regain his glory. Once upon a time when it was sandhyâ (either the dawn or the evening twilight), Indra met Vritra on the seashore, and saying to himself that it was neither day nor night then, and taking a huge phena, foam or froth, that came drifting on the sea, he beat Vritra with it concealing in it his Vajra weapon into which Vishnu had entered at the time. When Vritra was thus

killed, the world became very glad and the directions free from darkness. But *anrita*, untruth (consisting in the infringement of the condition of truce by killing *Vṛitra* with the concealed weapon), haunted Indra together with the *Brahmahatyâ* sin of his killing the son of *Tvaṣṭâ*, and he disappeared into water.

As thus the *Tridiva* or *Paradise* lost its king, and as anarchy is very fearful in that there would be *parasparabhaya*, one becoming a terror to the other, the *Rishis* and *Devas* asked *Nahusha*, king of men and a very righteous being, to become *Indra* to them. He said he was too weak, but they infused all their power into him together with the power of attracting the *tejas* or valour of any body that might come within his view, and made him their *Indra*. But getting such a power and such a kingdom, he who was *dharmâtâmâ*, righteous, became *kâmâtâmâ*, full of desires, and he enjoyed himself with the *Apsaras* nymphs and music in all lovely places; the six seasons themselves took up forms and served him.

One day he happened to see the most beautiful *Sakî*, the wife of *Indra*, and he at once insisted upon her becoming his wife. She ran to *Bṛihaspati*, the priest of the *Devas*, and was succoured by him. At this *Nahusha* became very angry. The *Rishis* and *Devas* reminded him that it was sinful to wish for another's wife; but he said: 'Why did you not prevent *Indra* from seducing *Ahalyâ*, the wife of a *Rishi*, and from doing other acts? No, I must have *Sakî*.' They then got *Sakî* to appear before *Nahusha* and say: 'It is not known what has become of *Indra*. Give me time. If within it I hear nothing about his being alive, I shall become your queen.' *Nahusha* was pleased to grant time.

The *Devas* including *Agni* then went to *Vishnu*, who said: 'If I am worshipped by means of a horse sacrifice, *Indra* will get rid of the sin.' They then went to where *Indra* was hiding through fear, and got him to perform the sacrifice. He became free from sin, but as *Nahusha* had the power of attracting anybody's power, *Indra* disappeared again and became invisible.

Sakî then approached the goddess *Night* on an auspicious day in the *Uttarâyana*, and was taken by her over forests, mountains, and the vast sea, until they reached an island, where *Indra* was found hiding in a very subtle form in the thread of the stalk of one of the lotus flowers grown in a beautiful lake. Learning from *Sakî* how matters stood, he told her that valour would not be of any avail in the case, and that she should ask *Nahusha* in secret to go in a *sibikâ* or palanquin borne by *Rishis* if he wanted to please her. Accordingly she went back and told *Nahusha* what he should do. He lost no time in moving about in a *sibikâ* borne by the Seven *Rishis* and other *Rishis*, awaiting the completion of the time granted to her. It was a mode of carriage which none had used before.

As the time allowed was getting near completion, she approached Brihaspati and begged him to find out Indra. At his request, Agni assumed a beautiful woman-form and disappeared at once (went away swiftly from the Devas). He searched all over the earth, came back, and said: 'Indra is nowhere on *terra firma*, but being fire I could not go into water and search in it.' Then Brihaspati praised Agni as being the concealed Witness in all creatures, the Creator of the Universe, One and at the same time Three-fold, in Whom the waters and the whole universe rest, and Who is also called the rain-cloud and lightning. Thus praised, Agni assured Brihaspati that he would find out Indra, entered into the waters, and, coming back, revealed Indra's presence in the most subtle form in the thread of the lotus stalk.

Then Brihaspati went there with all the Devas and Rishis, and praised Indra thus: 'You are the praiseworthy Protector in all beings, you are their support, you are the greatness of the Devas, there is no other like you; come out and protect the universe.' As he was thus praised he grew more and more in form and strength. It was resolved that he should conquer Nahusha and become their Indra again. In anticipation of that event, Indra said, let Varuna, Yama, Kubera, and the other Devas get their respective offices. Then Agni said, give me a bhâga, share, in the oblation and I will help you. Indra said, yes, you will get a share in the Aindrâgnya oblation in the great sacrifice.

While thus the Devas were fixing their offices and privileges, and were consulting together as to how to conquer the powerful Nahusha, Rishi Agastya burst in upon the scene saying: 'Prosperity to Indra! Nahusha has fallen from the kingdom of the Devas.' Indra said: 'Welcome to you, great Rishi! Here are the honours, pâdya, arghya, cow, &c., to you', and seated the Rishi in a high seat. Indra heard from him thus: 'We Rishis were (as usual) carrying Nahusha in his palanquin; we were very much fatigued; we questioned him as to whether he regarded the Mantras about gavâm prokshana (the immolation of cows in sacrifices) to be authoritative or not; he said, no, they were not; we said it was not proper to deny Vedic authority; and in the heat of the discussion that ensued, he kicked me on my head with his foot, and I said: 'You wretch, who disgrace Brâhmanas by making them your palanquin bearers and by kicking them, may you fall down to the earth in the form of a serpent and be there for ten thousand years, and then come back to heaven.' Nahusha having thus fallen, Indra regained his glory and was praised by all the Devas, Rishis, Gandharvas, Devakanyâs (Apsaras nymphs), rivers, lakes, mountains and seas.

In the *Rig-veda* there seems to be nothing in the shape

of a definite plot to show that because the sun Indra killed Visvarûpa, *Vritra* was created and had to be killed. *Vritra* is sometimes described in it as a serpent, and several *Vritras* are mentioned in the neutral plural, *Vritrâni*. He and they appear to represent the powers of the darkness of winter. Invigorated by drinking the Soma, Indra kills them as soon as he comes to the region of Orion at the beginning of the day-half of the year. But when as a riddle the sacred Soma was metamorphosed as the moon Visvarûpa, the son of Tvashtâ, the further myth apparently arose that Tvashtâ created the powers of darkness also, destined to be killed after Indra became strong by drinking the Soma. Although *Vritra* seems to be the darkness-serpent, he is sometimes identified with the moon, the lord of night, for the Satap.-brâhmana quoted in Muir's *Texts*, V. p. 96, says that Indra is the sun and *Vritra* the moon. In our story of the Mahâbhârata, *Vritra*'s putting Indra into his mouth, his yawning, and Indra's coming out seem to be a description of the eclipse of the sun. The Mahâbhârata Aranyaparvan, adh. 101, says that as soon as *Vritra* was killed, his killer Indra was possessed by fear and ran away and hid himself in water, as if he would not believe that the Vajra weapon had at all been hurled and *Vritra* killed by him. Indra's running away after killing the serpent *Vritra* is described in the *Rig-veda* I. 32, 14, which says that when Indra slew the dragon, fear possessed his heart and he flew like an affrighted hawk through the regions, crossing nine-and-ninety flowing rivers. The *Rig-veda* also says in VIII. 14, 13, that Indra cut off Namuki's head with the phena, foam, of the waters, and as our story says that Indra killed *Vritra* with the foam of the sea water, *Vritra* and Namuki appear to be identical—an opinion entertained on other grounds by Mr. Tilak in his *Orion*. In the daily phenomenon, the darkness *Vritra* is killed by the sun as soon as the latter rises in the morning sandhyâ time. In the yearly phenomenon also, the darkness of winter is killed on the morning of the first day of the bright half of the year. So the place where the killing takes place is

where the eastern horizon appears to touch the sea; and inasmuch as in the daily phenomenon the sun does not stop there, but goes up to the zenith and then sets, and in the yearly phenomenon to the point of the summer solstice and then to winter through the aerial rivers, the rain clouds, this seems to have given rise to the fancy that he ran away through fear and hid himself in water.

Indra is the hero of our story, and although Vishnu occupies in it the position of the Supreme God, the henotheism of the *Rig-veda* is echoed when both Agni and Indra are each praised in terms which would apply only to the Supreme God. Vishnu *alias* Purusha is Sacrifice, who, according to the Purusha-sûkta of the *Rig-veda*, was worshipped by the Devas (Yajñena Yajñam ayajanta Devâh), and as Indra is the head of the Devas, he naturally gets support and strength from Sacrifice-Vishnu. Indra is *Satakratu*, a name which in the days of the epics and the *Purânas* came to mean 'one who performed one hundred sacrifices.' Therefore, he worships Vishnu, *i.e.*, devotes himself to Sacrifice, by means of the horse sacrifice. As the period when our story of the *Mahâbhârata* arose is subsequent to the period of the older Upanishads, I would take the sun Indra of our story to be the Upanishadic Purusha in the sun and in the heart. If *Vritra* is darkness, and if darkness is a metaphor for *Pâpman*, Sin, * there can be no sin in killing Sin. The *Vajra* weapon signifies Sacrifice,† and this is made clear by the presence of Sacrifice-Vishnu in it. This spiritual weapon is neither long like an arrow nor round like a stone—is neither wet nor dry—because being spiritual it can have no physical attributes. It is *dvandvâtîta*, beyond the duality or conflict of *âtishna*, cold and heat—in other words, of *sukha-duḥkha*, happiness and misery—of the selfish world. Therefore, the untruth of breaking the covenant is only an apparent paradox and not real. The Self, the Great

* *Vide* the *Taitt. Sam.* referred to in the note at p. 6, *ante*. In the *Vâkyaśatya* dictionary, the very first meaning given to *Vritra* is darkness.

† *Vide* *Rv.* I. 8; 3, referred to in the note at p. 1

Satyam or Truth, is hidden by what is anṛita, false, the unreal material forms.* So, the clever Vedāntin poet of the story of the Mahābhārata seems to conceal the real spiritual weapon of Sacrifice in the metaphor of a material, and therefore anṛita, weapon of Vajra (when taken literally as made of *Rishi Dadhîki's* bone, without understanding the esoteric significance of the bone).† When Indra was exhibited outwardly as having incurred the sin of untruth, it became necessary to say he performed the horse sacrifice to get rid of it. But as inwardly he is sinless, his performing the sacrifice as *Satakratu* proves that he is righteous and spiritual, because his very nature is such. In the case of men, their performing the sacrifice removes not only their sin, but makes them realize their true spiritual nature. The story deals with three scenes as regards *Vritra*. First, *Vritra* molests Indra and even overpowers him, just as the sun is fancied to be gulped by the eclipse or driven away at sunset by the in-coming darkness of night. Then comes the truce by which the two remain apart from each other, like the midnight darkness and the sun at the antipodes. And lastly comes the meeting at the sandhyâ or junction time when the one is killed by the other, just as the on-rushing, foaming wave of the light of the rising sun kills the nightly darkness. Indra rightly decides that there can be no truce or peace with *Vritra* and that *Vritra* must be annihilated, for if allowed to exist he is sure to make mischief one day or the other. All ancient peoples, who worshipped the sun, that is, the Deity in the sun, have depicted their god as having at first met with defeat at the hands of his enemy, but the defeat is invariably followed by victory. Even an Incarnation of God is tempted and molested, but proves His victory at last. *Râma* suffers many serious reverses in the *Lankâ* war before He achieves His victory. Man must have the ideal of one to whom no reverses in a good cause are deterrent and who achieves permanent victory, and God Himself is that

* Cf. *Khând.-up.* VIII., 3, 1 and 2.

† *Vide* Vol. I., pp. 330—335, about this bone.

Ideal. To my mind the object of the story is to show that the Supreme Self Victor Indra, Who is *apahatapâpmâ*, having conquered *Vritra*, and Who is *mahato mahîyan*, infinitely great, has run away nowhere but is concealed as *anor anîyân*, very subtile, in the lake and lotus of one's own heart itself, and that He is to be found there and worshipped. He is found and worshipped in the symbol of the *Uttarâyana* Sun. As soon as the *Uttarâyana* comes, *Sakî*, who phenomenally seems to be the Dawn, sets out in search of her husband. When Dawn breaks forth in the far east gently mingling her light with the starlight and moonlight of Night, it is fancied that the latter would no longer hide the treasure, the Sun, but that being pleased with Dawn's steadfast love of her husband, she took her to an island in that far east and revealed him to her there, from where he rises like a lotus budding up from the stalk and blossoming. The sacrificers find their God and immortality through *Agni*, Who is God Himself as their Priest, *Guru*. Therefore he finds out *Indra*. *Agni* is *Apâmnapât*, Son of the waters. As such he flashes in the form of lightning, and his assuming a beautiful female form seems to be due to the feminine gender of 'Vidyut,' Lightning. *Indra* means the Rainer. Lady Dawn finds the light-giving Sun, while Lightning *Agni* finds the rain-giving Sun, and one of the names of fresh water is *amritam*, meaning also immortality. These two aspects of the Sun are necessary to indicate the Spiritual Sun found in the lake and lotus of the heart to be Full of Knowledge and the Giver of Immortality.

Who then is *Nahusha*? First, let us dispose of what appears to be the phenomenal illustration of him. I would take him to be the moon. The *Dakshinâyana* or the night half of the year consists of the six months from *Srâvana* to *Pushya*. In this night period of the *Devas*, the sun *Indra* is fancied to have disappeared and the moon is installed, and when in the fifth month, namely *Mârgaśīrsha*, he as full moon comes in conjunction with his own asterism *Mrigaśīrsha*, the Belt located in the square of the

Orion, it is fancied he is borne in the Orion-palanquin* by the *Rishis*, who, by the fact of Agastya-Canopus being mentioned as one of them, appear to be the stars, situated in the latitude to the east of Orion. Taking that latitude as the horizontal pole of the Orion-palanquin extending on either side of it, there are on the one hand Canopus, Sirius, and other stars in the southern side of that latitude, while on the other there are several stars in the northern side of it, where, if we go a little more to the east, we get at the Seven-*Rishis*, the stars of the Great Bear. In the diurnal rotation of the celestial sphere, these stars present the appearance of rising carrying the Orion-palanquin on their shoulders, and so they carry the glorious *full* moon of autumn when he is in conjunction with Orion. Agastya-Canopus is the star of autumn, as shown in the story about his drinking the sea.† Passing over the next month of Pushya, the last month of the Dakshinâyana, there comes Mâgha, the first month of the Uttarâyana. The day half of the year having thus begun in that month, the lost sun Indra is found out, and the gallant moon is outwitted and hurled down as a serpent, for as the *full* moon of Mâgha occurs either in Âsleshâ or Maghâ, and as Âsleshâ is, according to the Vedic list of the asterisms, the Serpent asterism, the fancy is as though the *full* moon of Mâgha became the Serpent, hurled down from the Orion-palanquin in which he as *full* moon had shone two months before. The reason for the fall is the denial of the authority of the Mantras about killing cows. That custom must have already become obsolete in that part of India where, and at the time when, our story of the Mahâbhârata arose, so that it looks as if, knowing the dharma or law of his time, Nahusha rightly decides against cow-killing. His going in the palanquin borne by the *Rishis* was for the purpose of pleasing *Saktî*

* We have seen that the Orion was likened by our old poets to several things, chariot, vimâna, mansion, net, &c. It appears to me that the same Orion is here likened to the palanquin.

† Vide p. 96 *ante*, and Vol. I., pp. 136—138.

and then marrying her. It is likely this part of our story had for its basis the *Rig-veda* X., 85, 13, which says: 'Kine (gâvaḥ) are killed in the Aghâs (the stars of the Maghâ asterism) and the wedding takes place in the Arjunîs (the next asterisms of Pûrva and Uttara Phalgunîs).' The concealed wit of the story may be this: 'Sir Moon! You are very anxious for the wedding, but you deny the authority of the Mantra which says, kill kine and marry. Since you are against cow-killing, you cannot marry. The Lady's own husband Indra has risen to wed her. You do become this Serpent with which you are now in conjunction.' The fall of Nahusha, like the fall of Trisanku (explained in the first volume), is a paradox meaning the reverse of it, for when the *full* moon is one with the Serpent, he is in his northernmost high point, the same point where six months afterwards the sun Indra would be in his highest summer glory. The Serpent asterism is very near to the Seven-*Rishis* of the Great Bear, so that even the so-called fallen serpent form of Nahusha is permanently borne by them and other stars.*

The outward moral of the story is plain. If man is installed in the place of God and made king by men surrendering all their strength to him, he is apt to get giddy with power, become voluptuous and immoral. Our ancient poets are very happy in the faultless delineation of their heroines, however questionable their heroes may be outwardly. The unswerving *pativratya* or chastity of *Sakî*, her fortitude in overcoming temptations and troubles, and her devoting all her energy in finding out her lost husband are most admirable.

But we will not be doing justice to King Moon Nahusha if the Vedântic truth hidden in the riddle of the story is not brought out. If, as already stated, the sun Indra represents the Supreme Self, it will not be

* *Sripati*, the author of the *Ratnamâlâ*, quoted by Sir W. Jones, likens the Maghâ asterism to a house, while in this part of India it is likened to an *Ândolikâ*, litter. The Serpent is above Maghâ by the northern side of which the Great Bear is situated.

wrong if we take the *ṛ* to represent the human soul *Jīvātman* in this story also as in several others previously explained. The *Devas* and *Rishis* should be taken to mean here the senses, a significance which, we have seen, they possess in many works, both Vedic and Purāṇic. *Bṛhaspati* of this story I would take to be mind. The senses and mind surrender all their power to the *Jīvātman* and make him their king. This means that he is no longer their slave, but has mastered them. He loves all creatures as himself, and thereby becomes *Svarāt* or Self-king. It is only when this king reigns in one and all that the anarchy of selfishness, of the strong molesting and despoiling the weak, ceases. By loving another as himself he conquers the other's enmity and makes him one with himself, and this is his drawing unto himself the valour of the other. His loving the *Apsaras* nymphs means his loving all the good qualities. His calling himself *Indra* means that he ardently performs the *upāsana* contemplation of the Supreme Self as Self—as *So'ham*—for the worldly idea of I and you and he refers to beings occupying separate limited spaces, but when the all-pervading Infinite *Sarvātmā* of universal love is realized, the knower must merge in Him, and as this merging is not the *Jīvātman*'s annihilation, but is his finding God to be his unbounded Life of spirituality, he exclaims 'I am He.' This is the meaning of his so-called pride of calling himself God—a pride consisting in the complete surrender of the selfish, limited ego, and in becoming one with God. This *Ātmārāma* or one who loves God *Indra* as Self happens to see the goddess *Sakī*. Who is she? I would take her in this story to signify *Parā-Bhakti*, Great Loving-faith in God. Being intensely devoted to Him, she is wedded to Him and can think of no other. *Nahusha* ought to love this Spiritual Lady. By loving one who loves God he must be looked upon as loving God through her, through Great Loving-faith. This is indicated by the allusion to the story of *Ahalyā*. We have seen that *Indra*'s so-called seduction of *Ahalyā*, the wife of *Rishi Gautama*, when

the latter, absent from home, was performing ablution and worship, means that the knower, contemplating the Supreme Self, and being entirely absent mentally from the outer world, meets with the reward of his Parâ-Bhakti or Great Loving-faith being accepted and loved by the Supreme Self Indra, Who appears before her in Gautama's form, simply because the Deity worshipped, according to the Âtmavidyâ, as Self, cannot do otherwise (Vol. I., p. 220). Whereas in that story Parâ-Bhâkti is the wife of the knower, she is in this story the wife of the Supreme Self. In either case, she is a Spiritual Lady with whom there can be no carnal love, and the paradoxes of both the stories vanish when the concealed meaning is known. Nahusha is noble. He grants time to *Sakî* for her finding out her husband. It is his conduct which kindles the energy of herself and of mind and the senses, and expedites the finding out of Indra; and when at last Indra is brought out from within the depth of the heart, Nahusha becomes a serpent. His becoming a serpent may mean his being a confirmed Yogin, well trained in his breath-exercise and concentration of mind upon God and upon all that is godly. The serpent is called pavanâsana and vâyubhaksha, the eater of wind. The ascetic also is called vâyubhakshana, the eater of wind, evidently because in his Yoga exercise he takes in and holds breath and lets it out in measured succession; therefore, as a riddle, he is the wind-eating serpent. Therefore, all the mastered senses honour him and carry him high on their shoulders. His 'remaining in the serpent form for ten thousand years before going to Heaven seems to mean that he remained a staunch Yogin, performing his upâsanâ of the Supreme Self as long as he lived. The *Khând-upanishad*, VIII., 15, says that the upâsanâ should continue yâvadâyusham, throughout life. The *Isâvâsya-upanishad*, verse 2, says that one may live here on earth for *hundred years* performing works (disinterestedly). The object seems to be to show that persons who lead a righteous life, always devoted to the Supreme Self, will be long-lived, and that longevity when

righteously employed is a great sâdhana or means for doing many good works and achieving moksha in the end. Therefore, Nahusha lives long as a Yogin, and his long-life of ten thousand years is simply the long-life of *hundred years* multiplied *hundredfold* to show that he was an extraordinary Yogin. This story may be compared with the story of King Sveta, explained in Vol. I., pp. 146—157. There Sveta's being in Brahmaloaka or Heaven and yet visiting the lake on the earth daily until, by making a gift of a jewel to Rishi Agastya, he becomes finally settled in Heaven, means his spending a long life in the upâsanâ of Brahman realized in the lake of the heart, and then getting moksha, his being devoted to Brahman in his life here being considered as his being virtually in Heaven. Here also Nahusha's installation in Indraloka means his being virtually in Heaven when, by means of the upâsanâ, he is realizing the Supreme Self concealed in the lake of the heart. Nahusha's story may be older than Sveta's story. Here and there in the older Upanishads, the Supreme Self is referred to by the name of Indra. One Who is so subtle (sûkshma or *anu*) as to be concealed even in the very thin thread of the lotus stalk, and Who grows when found out and realized, can only be the Self located in the heart, about Whom the Upanishad says: *anor anîyân mahato mahîyân Âtmâ guhâyâm nihito 'sya jantoh*.

The concept of the story is very simple: the Supreme Self Indra being concealed in the deep depth of the heart like the sun in the womb of night, in order to find Him, the moon man is installed in the upâsanâ of Him as So 'ham; he is carried by the subdued senses the Rishis, like the moon of winter carried in the Orion-palanquin by the Seven-Rishis of the Great Bear, Canopus-Agastya and other stars; and as soon as he becomes the confirmed Yogin in the paradoxical metaphor of the serpent, suggested by the picture of the full moon in conjunction with the serpent asterism, the Supreme Self is found out like the Uttarâyana sun; and of all old names, the name of Nahusha or 'one who ties or binds' was selected as being fit for this

paradoxical serpent Yogin, exhibited as *durâtmâ*, the selfish self, outwardly, but as *kritâtmâ*, one who achieved the pure Self, inwardly.

In order to console and encourage the *Pândavas*, this old story is narrated to them to show how even Indra and *Sakî* experienced trouble, but how at last prosperity came to them when the bad Nahusha became the serpent. It appears to me the outward badness of Nahusha is purposely kept up in order to conceal the riddle of the story. *Parâ-bhakti* and the Supreme Self, Who is to be realized as the *Jivâtman's* Self of Spiritual Life, are happy when, like serpent Nahusha, men are firmly established in their *upâsanâ* of Him, but if men are not so, if they give themselves up to *Avidyâ*, they would be *Âtmahans*, killers of the Self. The story is complete in itself when it ends by awarding, by means of the so-called curse which really is a blessing, 10,000 years of long life of *upâsanâ* at the end of which Nahusha is to go to Heaven. But when there came the subsequent story of the *Pândavas* as the descendants of a long line of the kings of the lunar dynasty with Nahusha as one of their old ancestors, an episode in the great epic arose to the effect that Nahusha's serpent state continued even to the days of the *Pândavas*, and that he went to Heaven by meeting them in their jungle life. That episode illustrates Nahusha as the 'binding' snake, and is, I think, fully aware of the esoteric meaning of the older story. The *Aranyaparvan* of the *Mahâbhârata*, Adh. 176—181, known as the *Ajagara-parvan*, contains that episode, and says to this effect:—

Once upon a time when the *Pândava* brothers were in their exile in the jungle, one of them, *Bhîma*, went out hunting, and killed many beasts. But Nahusha, who was in the shape of an *ajagara* or boa snake in that jungle, caught hold of him and held him in his coils so tightly that with all his power of thousands of elephants he was unable to free himself. At last the eldest brother *Dharmarâja* came in search of him, and was told by the snake that he was Nahusha, the remote ancestor of the *Pândavas*, turned into a snake by the curse of *Rishi Agastya*, and that he would release *Bhîma* if his question was answered. That question is, who is a *Brâhmâna*, and what is it that is worth knowing? *Dharma* replies to the effect

that caste is no criterion of Brāhmanism, that in whomsoever truth, charity, patience or forgiveness, pity, kindness, and austerity are found, that man is a Brāhmana, even if he is a Sūdra by birth, that in whomsoever the reverse of these qualities is found, that man is a Sūdra, even if he is a Brāhmana by birth, and that what is worth knowing is Brahman (the Supreme Self). Satisfied with the answer, Nahusha releases Bhîma, and himself obtains release from the serpent state by seeing such a righteous descendant as Dharma-rāja born in his line. Then answering the questions which Dharma-rāja puts to him in order to learn religion and Self from such a great ancestor as he is, Nahusha goes to Heaven, proclaiming :

Satyam damas tapo dānam
 ahimsā dharmanityatā |
 Sādhakāni sadā pumsām
 na jâtir na kulam nrîpa ||

Truth, control over the senses, austerity, charity, abstention from injury to living things, the ever remaining in dharma (righteousness), these are always the means (to salvation) for men, not (high) caste nor (birth in a high) family, O King Dharma !

As Bhîma is son of Vâyu, the god of wind or air, he seems to mean here Prâna, Breath, and his being bound and pressed in the coil, looks like Nahusha's performance of his prânâyâma, in which the breath becomes niyamita, held. When at last Nahusha gets even Vâyu's son for his breath-exercise, and sees Dharmarāja (the king of righteousness) who is son of god Yama, his yoga, consisting of yama, niyama, prânâyâma, &c., becomes complete, and he goes to Heaven. The story is double-pointed, one point showing that at last a put-tra or saviour son in the form of Dharmarāja was born in Nahusha's line to send him to Heaven, the other that the Pândavas in their troubles of jungle life had the good fortune of seeing such a worthy ancestor and of standing the test of his examination, for if Dharmarāja had not rightly answered the question, he would have proved himself an unworthy son of the race, quite unfit to achieve victory in the Kurukshetra war.

THE BOAR.

In the Taitt. Samhitâ VI. 2, 4, 2, there is an account of a Varâha or Boar shot by Indra. Dr. J. Muir has given the text and translation of it in his *Sanskrit Texts*, Vol. IV., pages 39 and 40, while at pages 67, 81, 91—93, he has quoted *Rig-veda* I. 61, 7, and VIII. 66, 10,* with so much of Sâyana's commentary on the latter as gives the Aitihâsika or legendary view of the Boar. "Sâyana," Dr. Muir says, "gives two explanations of the verse (VIII. 66, 10), that of the Nairuktas or etymologists, and that of the Aitihâsikas or recorders of legends." According to Sâyana, the account of the Boar in the Taitt. Samhitâ is an explanation of the story alluded to in the *Rig-veda* I. 61, 7, and VIII. 66, 10, above referred to, and Dr. Muir rightly surmises it to be alluded to in another verse also, viz., Rv. VI. 17, 11. When explaining Indra as Makhaghna in the Essay on Pravargya in the first volume, I had not with me Sâyana's commentary on the *Rig-veda* to see what the Nairukta view of the Boar was. I have now read his commentary on the three verses in question, and also Bhatta Bhâskara's commentary (recently published in Mysore) on the Taitt. Sam. VI. 2, 4, 2, with the result that my view of the Boar being Sacrifice has their support.

The three verses of the *Rig-veda* are to this effect.

At the savanas or libations (in honor) of this great mâtâ or maker (of the worlds, i.e., Indra), he (Indra) straightway drank the potion and ate the pleasant food (the oblations). Vishnu stole (mushâyat) the cooked mess (the same Soma potion and oblations). The heroic (Indra), the shooter through mountain (tiro adrim astâ), pierced the Boar—(I. 61, 7).

For thee, O Indra! whom all the Maruts in one accord magnify, Pûshâ Vishnu cooked a hundred buffaloes. For him (i.e., for Indra), there flowed three lakes of exhilarating and Vritra-killing (Soma), i.e., drinking which Indra gets strength to kill Vritra—(VI. 17, 11).

* Counted without the Vâlahilya hymns. Counted with them, the figures would be VIII. 77, 10.

Urged by thee, O Indra! the wide-striding Vishnu brought (for thee) a hundred buffaloes, f...oked with milk, and emusha varâha, the plundering boar—(VIII. 66, 10).

The first of these three verses is rather difficult, and has been construed variously. He who drinks and eats at the libations seems to me to mean Indra himself, the deity of the hymn, and not Vishnu. The two other verses make it clear that the eater and drinker is Indra, and that it is Vishnu who provides the food and drink for Indra. This character of Vishnu as the giver to Indra of food and drink consisting of the sacrificial oblations well befits the Deity of Sacrifice. The legend of the Taitt. Samhitâ clearly identifies Vishnu with Sacrifice, as will be seen presently, and it is most likely that the Vishnu spoken of in these three verses of the *Rig-veda* is Sacrifice. The oblations to Indra seem to be metaphorically called buffaloes and lakes. About this metaphorical language, Dr. Muir, in his note at p. 81 of his book, Vol. IV., refers to Rv. VII. 103, 7, and VIII. 77, 4. He also quotes Rv. V. 29, 7, in which Agni is said to have cooked three hundred buffaloes for his friend Indra, who eats them and drinks three lakes of Soma, when proceeding to fight with Vritra. There Agni seems to mean the Deity of Sacrifice, for without Agni there can be no oblations; and it is noteworthy that, like Agni, Vishnu also is the friend of Indra (Rv. I. 22, 19; IV. 18, 11). Being the Deity of Sacrifice, Vishnu seems to combine in him the characters of both Agni and Soma, having in his gift the oblations to Indra and other gods.*

The legend of the Taitt. Samhitâ VI. 2, 4, 2, is translated by Dr. Muir thus :

"The sacrifice, assuming the form of Vishnu, disappeared from among the gods, and entered into the earth. The gods joined hands,

* The Soma oblations to Indra is characterized as so many buffaloes and lakes. Is this in justice to his character as the Rainer, sending copious downpours by which all the lakes and rivers are fed to overflowing, and to his being the most heroic god, killing Vritra and other demons? The rain clouds are metaphorically boars and buffaloes. Indra cuts them down and dissolves them as the copious downpours for our benefit. Therefore, were the oblations viewed as buffaloes and lakes offered to him in return for the downpours sent by him?

and searched for him. Indra passed over above him. He (Vishnu) said : 'Who is this who has passed over above me?' (Indra replied :) 'I am [durge hantâ] he who slays in a castle; but now who art thou?' (Vishnu said :) 'I am [durgât âhartâ] he who carries off from a castle.' He (Vishnu) said : 'Thou hast said a *slayer in a castle*. This boar, the plunderer of wealth [vâma-moshah], keeps the goods [vittam vedyam] of the Asuras on the other side of seven hills. Kill him, if thou art a slayer in a castle.' He (Indra), plucking up a bunch of Kusa grass, pierced through the seven hills, and slew him. He (Indra) then said : 'Thou hast said *I am he who carries off from a castle*; so carry him off [etam âhara]'. He (Vishnu), the sacrifice, carried off the sacrifice for them [tam ebhyo Yajña eva Yajñam âharat]. Inasmuch as they obtained (*avindata*) these goods of the Asuras, this is one reason why the altar is called *vedi*.

"This earth formerly belonged to the Asuras, whilst the gods had only as much as a man can see when sitting. They (the gods) said : 'Let us have a share in this earth also?' 'How much shall we give you?' (asked the Asuras). 'As much as this she-jackal [salâvrikî] can go round in three (steps).' Indra, assuming the form of a she-jackal, stepped all round the earth in three (strides). Thus the gods obtained (*avindata*) it. And from this circumstance the altar derives its name of *vedi*."

Thus Vishnu is Sacrifice as well as the âhartâ or bringer of Sacrifice for the gods. It is also clear that the Boar shot by Indra is Sacrifice, for it is with reference to the shot Boar that Indra says, carry *him* off; *he* who is thus carried is clearly said to be Sacrifice, who in the end is revealed as the altar, which again, according to the second explanation of it, represents the whole earth measured in three steps or strides by Indra; and the altar *vedi* itself is *vittam vedyam*, the wealth of the Asuras fit to be known or obtained.

This legend of the Taitt. Samhitâ is narrated in connection with the Soma sacrifice, and Bhatta Bhâskara says that Sacrifice-Vishnu the Varâha represents the Sutyâ Sacrifice of the Sutyâ day (on which the solemn preparation of the Soma beverage takes place), called Varâha (vara-ahas), the excellent day, and that the seven hills represent the seven days preceding the Sutyâ day.* Sâyana also

* "Varâbah sutyâyajñâkhyo varanīyadivasâtma, vāmamoshah vananī-yānām dhanānām moshakah vananīyo vā moshakah, saptānām girinām aharātmanām durgānām parastāt paratah, Asurānām vittam vasu vedyam veditavyam vettum vā sakyam yāvat kiñkit tat sarvam bibharti rakshati tam jahiti"—Bhatṭa Bhāskara.

takes Varâha Vishnu to be the sacrifice of the Sutyâ day, the excellent day, and says that the seven days preceding it are the dîkshâ and upasad days.* Indra has to pass through these preliminary days of the sacrifice before he shoots the so-called Varâha day, i.e., before he obtains the Soma of that day.

Such is the Nairukta view of the Boar. Likewise, according to Sâyana, the Nairukta view of the mahishas or buffaloes of Rv. VIII. 66, 10 is that they are sacrifices, called mahishas in the sense of the great ones.

While on the one hand Sâyana, when commenting upon Rv. I. 67, 7, refers to the legend of the Taitt. Samhitâ above quoted, he on the other, when commenting upon Rv. VIII. 66, 10, gives the purport of the Karaka Brâhmana, according to which, after Indra and Vishnu announce themselves to each other as 'durge hantâ,' and 'durgâd âhartâ', Vishnu asks Indra to kill the Varâha, who is vâmâ-mushah, plunderer of good things, in whom abide the wealth and property of the Asuras, and who dwells on the other side of twenty-one stone puras, ramparts; and thus asked, Indra breaks through the ramparts, and pierces the heart of the Asura Varâha, while Vishnu brings all that is found in him (*vide* Muir IV., pp. 92, 93).

Thus this Brâhmana version of the legend makes the Boar an Asura killed by Indra, and mentions puras of stones, apparently because the word adri in 'tiro adrim astâ', 'the breaker through mountain', of Rv. I. 61, 7, means not only mountain but also stone. Puras seem to mean hill forts or castles, and the mention of this word seems to indicate that Indra's feat of piercing through mountain is the same as his feat as Puramdara. But, while the Taitt. Samhitâ mentions seven hills, the Brâhmana

* "Vishnuh sutyadivasâtmako yajñah pakatam paripakvam Asuradhanam yat tan mushâyat akûkutat, tadanantaram dîkshopasadanâtmanâm durgarûpânâm saptânâm ahnâm parastâd âsit, adrim astâ sahyân Indrah durgâny atitya tirah prâptah san varâham utkrishtadivasarûpam tam yajñam vidhyat"—Sâyana under Rv. I. 61, 7.

mentions twenty-one, about which *Sâyana* gives no explanation.*

In *Nirukta* V. 4, *Yâska* gives the different senses in which the word *varâha* is used in the Vedas, as the boar, as the rain cloud, as the *Mâdhyamika-devaganas*, the deities of the middle region, probably of the rain clouds, and as the *Ângirases*, and he quotes a *Brâhmana* text which explains *varâha*, the rain cloud, as ‘*varam âhâram âhârshîh*’: ‘(O Cloud!) Thou hast brought excellent food,’ (rain water being the means for growing food crops).

The *Nairukta* view that the *Varâha* of the legend is the Soma day of the sacrifice must have come down from very ancient tradition preserved from generation to generation in the priestly families. The Vedic people have left ample evidence of their fondness for punning and playing with words. This trait is revealed even in the *Rig-veda*, where, for instance, the hymn X. 96, called *Hari-stuti*, is full of puns upon the word *hari*. The etymon of *varâha* as the name for the boar is not clear, and it is also not very clear why the rain cloud was called *varâha*. It may be a metaphorical name of it by likening it to the boar whose colour is black, like other metaphorical names of it, such as *parvata*, mountain, *driti*, the waterman’s leathern bag, &c. Whatever was the original etymon of *varâha*, still when once it became the name of the rain cloud, the fancy of poets would not rest satisfied unless they forced it to mean *vara-âhartâ*, the bringer of the good thing, viz., the beneficent rain water. The *Taitt. Samhitâ* V. 4, 12, 3 says that the *Atirâtra* sacrifice becomes *uttamam ahar†*, the excellent day; and as likewise *vara* means excellent, good, it is very likely that even in the days of the *Rig-veda* the Soma day

* Can it be that the version of the legend in the *Karaka Brâhmana* refers to any other sacrifice whose *Varâha* day is preceded by twenty-one preliminary days? The *Taitt. Samhitâ* V. 4, 12, in connection with the *Asvamedha* sacrifice, says ‘*ekavimsam ahar bhavati*’, and identifies the *ekavimsam* or twenty-one with the twelve months, the five seasons, the three worlds, and *Âditya* the sun, the twenty-first. It is, however, not easy to say whether this has any connection with the twenty-one of the legend.

† ‘*Atirâtra uttamam ahar bhavati*’.

was wittily called *varâha* = *varâhah*, meaning the excellent day and at the same time the boar of the rain cloud, by likening to the rain-showering cloud the day that showers the *dhârâs* of the Soma beverage when the Soma plant is being pressed and squeezed. That excellent day is personified as the Soma Sacrifice itself. Indra, the Rainer, is celebrated in the *Rig-veda* for his beating the rain clouds and making them rain. Similarly he is to shoot the *Varâha* day, and make it yield copious draughts of Soma oblations for himself, and the richest blessings for the sacrificers. In this paradoxical Boar of the Soma Sacrifice all the wealth and blessings are concealed, and the shooting of the Boar is not to be viewed as the killing of an enemy, but as the shooting of the choicest game by the religious hunter. Thus religiously shot, Sacrifice Vishnu brings, *i.e.*, yields, *varas*, good things, in the shape of the oblations for Indra and boons for the sacrificers. Thus, the Soma Sacrifice seems to be likened to the rain cloud *varâha*, and that word punned with not only as being *vara-ahas*, excellent day, but as *vara-âhartâ*, the bringer of boons. Sacrifice Vishnu himself is the boon, the wealth, obtained.

The *Taitt. Samhitâ's* identifying the wealth brought by Vishnu with the altar *Vedi* seems to be the result of another play upon the word *varâha*, by taking *vara* in the sense of the altar, and *varâha* in the sense of the bringer of the altar. The *Aitareya Brâhmana* I. 13, referring to the text: 'atha im avasya vara â prithivyâh', says that *vara* means the sacrificial ground *devayajana*. The expression 'vara â prithivyâh' occurs also in *Rv.* III. 53, 11, which Mr. Griffith renders as the "*Earth's choicest place* = the altar".

The identification of *vittam vedyam*, the wealth fit to be known or obtained, with *vedi*, the altar, seems to be the result of a play upon those words. It is not clear as to why the altar was called *vedi*. It is the derivative of *veda* which is from the root *vid*. There are two *vids*, one 'to know,' the other 'to obtain.' *Vittam*, wealth, is from the latter, and means 'obtained.' The object of identifying

vedi with wealth seems to be this. The vedi spoken of is not the mere ground of the altar, but the altar glowing in that aspect of Sacrifice (Yajña-purusha) which is the sacrificial fire Agni who, by reason of his golden flame, is the sacrificer's divine *hiranya-nidhi*, golden treasure-trove, that had disappeared into the bosom of the earth, but was at last discovered and revealed as the glowing altar. *

That the Vedic people had a celestial counterpart of their sacrificial ground is clear from the old legend recorded in the verse 'purâ krûrasya,' &c., in the beginning of both the *Krishna* and *Sukla Yajur-vedas*. According to it, the gods, carrying up (the best part of) *Prithivî*, the Earth, have deposited her with the moon, and men perform sacrifice by mentally seeing the same Earth in their altar here (*vide* Vol. I., p. 16). The commentator explains the Earth deposited with the moon to be Sacrifice *Vishnu* in the form of the altar, and as the carrying her up and depositing her with the moon leaves no doubt whatever of the Earth spoken of being in the sky, he refers to an *Âkhyâyikâ* story, and fancies the Earth deposited with the moon to be the black part seen on the lunar globe—the same which in classical Sanskrit is likened to a stag or a hare. But I have tried to show in the first volume that this heavenly Earth is the quadrangle of Orion, whose head, the asterism *Mrigasiras* or the Stag's head, has the moon for its regent according to the Vedic calendar of the deities of the asterisms—a calendar found in a definite form in the *Taitt. Samhitâ* and therefore settled long before. It is therefore, I hope, not unreasonable to suppose, as I have done, that in the days of the *Rig-veda* also the moon was the regent of *Mrigasiras*, described in one place as *Asvasya siras*, Horse's head, found in the house of the moon, and fancied

* The *Khând-up.* VIII. 3, 2 likens Brahman, concealed so near in one's own heart, but missed by the ignorant, to *hiranyanidhi* hidden in the earth, over which *a-kshetrājñas* or those who do not know (the secret of) the ground walk again and again without discovering it (*upary upari samkaranto na vindeyuh*). Likewise, here in the legend *Vishnu* is hidden in the earth, and *Indra* passes over him again and again (*tam Indrah upary upary atyakrâmat*) in search of him and finds him at last.

to be Indra's Vajra weapon; because, being the asterism of the vernal equinox of those days, the sun's conjunction with it restored to him the strength and vigour which he had lost in winter. The poetical idea, therefore, is that he found his vigour and wealth there. The same region in the sky seems to be the Gotra or cowfold, breaching which Indra liberates the wealth of cows stolen and confined there by the Panis. Similarly as the moon Soma represents the celestial form of the Soma drink so often referred to in the *Rig-veda* as giving strength and vigour to Indra, and as this vigour, absent in the months of winter, begins to show itself as soon as the sun comes in conjunction with the moon Soma's constellation Orion, that constellation seems to have naturally been regarded as the highest source of the celestial Soma in the starry region, as the Soma Sacrifice Varâha itself, shot and enjoyed by the sun Indra when he comes in conjunction with it.

Taking Rv. I. 67, 7 by itself, without the legend of the Taitt. Samhitâ, I would explain its three sentences thus :— (1) The Great Maker or Measurer Indra eats and drinks the Soma oblations in the Savanas. This means that coming in conjunction with Orion Sacrifice at the advent of the bright half of the year the sun drinks the celestial Soma, and becomes strong and the Maker or Creator, for by his power as the summer sun all kinds of life, animal and vegetable, prosper and increase. (2) Vishnu steals away the food. This means that at the advent of the dark half of the year Sacrifice Orion runs far away from the sun to the acronycal point, taking away with him the Soma food which had given strength to Indra in summer. (3) Indra shoots the Boar. This means that, hunting the Orion Boar in winter by gradually going nearer and nearer to the game, the sun at last shoots him when the bright half of the year comes back, and enjoys again the feast of the Varâha or Soma day. That the Boar is identical with Vishnu who steals away the food, is indicated by its being called in Rv. VIII. 66, 10 Emusha Varâha, the stealing

Boar. The only question is whether he steals the food away from Indra, or from the Asuras for the benefit of Indra.

First, in support of my view that Sacrifice runs away from Indra, stealing away all his food, I may refer to Rv. I. 65, 1, according to which, as explained by Mr. Griffith, the Devas had to search for and find out Agni hidden in a dark cave to where he had fled away, carrying with him the sacrifice as a thief carries off a cow. The dark cave is explained to be the depth of the waters in which Agni had hid himself. This may mean that the fire of Sacrifice, found in Orion at the conjunction, and remaining with the sun Indra in the form of his summer heat, runs away with Orion to the acronycal point, and that Indra regains him and the sacrifice when he comes again in conjunction with Orion. Agni's flight seems to have been a popular theme of the sacrificial poets of the *Rig-veda*, for it is again referred to in V. 11, 6 and other places. The Brâhmana stories of the running away of Sacrifice Vishnu from the Devas, taking away all their fame with him, I have tried to explain in the essay on Pravargya in the first volume.

Now about the stealing of the food from the Asuras for the benefit of Indra, another poet was free to vary the plot of Rv. I. 67, 7, and say in Rv. VIII. 66, 10 that urged by Indra Vishnu himself, striding majestically, brought all the food for Indra together with the Emusha Boar. The poet's fancy may be this. At the advent of the dark half of the year, the powers of darkness carry away the wealth and food of summer and hold them at the acronycal point farthest removed from the sun; but Orion Vishnu, who has gone there, is fancied to have been sent there by Indra in order to recover the lost things; he plunders them from there, and thereby becomes Emusha Varâha, the plunderer and the bringer of the good things, with which he strides majestically to the point of his heliacal setting, and there delivers them and himself up to the sun Indra for the latter's great feast of the Soma day. This may be

compared to the story about the bitch Saramâ, who, at the bidding of Indra, goes to Rasâ, the nether region, to find out the cows concealed by the Panis.

The legend of the Taitt. Samhitâ seems to combine the features of both Rv. I. 67, 7 and VIII. 66, 10, the former in respect of the running away of Vishnu and the shooting of the Boar by Indra, the latter in respect of Vishnu's bringing the sacrifice for Indra from the stronghold of the Asuras. But if, instead of viewing Rv. I. 67, 7 and VIII. 66, 10 as two independent and varied fancies of the same phenomenon, the former should be construed in harmony with the latter, the meaning of the former may be taken to be that Indra at the savanas eats and drinks the good things, which Vishnu plunders (from the Asuras and brings for Indra), and that he shoots the Boar, the Soma day.

In giving the old legend, the Taitt. Samhitâ does not simply copy it, but has its own originality of fancy, in indicating that the sacrifice obtained should be viewed as the most valuable treasure-trove found in the shape of the fire altar. The originality is more marked in its second view of the altar, according to which Indra gets the whole earth as the altar by measuring it in three steps. The quadrangle of Orion being the celestial altar, it may be that the three stars of the Belt located in the middle of it are fancied to be the three footprints left by the sun when passing over it. In winter the Asuras are in possession of it as well as the northern half of our earth where our ancients lived, but at the end of winter the sun Indra approaches them cunningly like a jackal, and is allowed to have as much ground as the three steps of the jackal would measure, but they are outwitted, for although the space extending over the three stars of the Belt is very small to look at, still, as the result of getting a footing there, Indra becomes the summer sun encompassing our earth (i.e., the northern half of it) by his long majestic summer strides. This feat of three strides is more popularly attributed to Vishnu in his aspect as the sun, as will be seen when

explaining the stories of his Vâmana incarnation. But as Indra of the legend is the sun, the same feat of three strides is attributed to him here, probably because he is called mâtâ in Rv. I. 67, 7. Mâtâ is from mâ to measure, fashion, form, make, &c., and means both the measurer and maker, and also mother. The devout sacrificer seems to have regarded the altar as not merely the small plot of ground on which she is formed, but as representing the whole wide-spread Prithivî, Earth.

The Taitt. Samhitâ VII. 1, 5, 1, says:

"At first this was water, fluid [salilam]. Prajâpati, the lord of creatures, having become wind, moved on it. He saw this earth, and becoming a boar, he took it up. Becoming Visvakarman, the maker of all things, he cleaned it. It spread and became the wide-spread Earth, and this is why the Earth is called Prithivî, the wide-spread"—Max Müller's *India*, p. 137.

In the note H. at p. 367 of the same book is given the text of the Taitt. Brâhmana 1. 1, 3, 5 which may be rendered thus:

At first this was water, fluid (salilam). With it Prajâpati toiled, thinking 'how may this (earth) come into existence?' He saw a lotus leaf (pushkara-parva), and thought, 'there is this (leaf) indeed upon which this (earth) can stand.' Taking the form of a boar he dived in, took hold of the earth, and came up with it. He spread it on the lotus leaf, and by this act of spreading, the earth became Prithivî, the wide-spread.

The Satapatha Brâhmana XIV. 1, 2, 11, referring to the words of the Sukla Yajur-veda 'iyaty agre âsî', says:

"Formerly this earth was only so large, of the size of a span. Emusha, a boar, raised her up." &c.—Muir's *Texts*, IV. p. 27.

Thus the Boar is the same Emusha Varâha that is mentioned in the *Rig-veda*. Prajâpati, the Creator and Archetypal Sacrificer, is identified with Agni in the story of the Satap.-br. quoted in Muir's *Texts*, IV. pp. 21—23, and so the Boar that brings the earth seems to be the same Agni Yajña-purusha, who as Vishnu brings the altar. As we have seen that one of the esoterical meanings of Varâha is 'the bringer of vara, the altar', the earth mentioned in all these Vedic references as brought by Varâha seems to be the altar vedirûpâ bhûmih, regarded by the devout sacrificer

as his whole earth—his whole spiritual world. The altar is very small to look at, but, viewed spiritually, she is wide-spread, spread everywhere, as Yajña is spread everywhere by means of his outstretching threads (*yo yajño visvatas tantubhis tatah*—Rv. X. 130, 1). The saying that the earth was spread on the lotus leaf seems to be an allusion to the rite of spreading a little mud on a lotus leaf as the seat for the churned out Agni who is then offered into the Āhavanīya fire (*vide* Vol. I., p. 25, about that rite). Dr. Haug has rightly comprehended Sacrifice Yajña-purusha to be a spiritual invisible deity extending from the Āhavanīya fire to heaven (*vide* his Introduction to the Ait.-br., p. 74). If Orion, dedicated to the sacred Soma, was regarded as Sacrifice in the Vedic days, it was, it appears to me, simply as a starry emblem of Sacrifice in that part of the sky where the happy days of the bright half of the year began. Just as this starry emblem is brought from the darkness and deluge of winter to the sun for the latter's finding in it his increased strength and light, so if man would only seek Sacrifice, that Deity would, it seems to have been thought, bring him spiritual light and wealth from within the darkness and deluge of ignorance and sin. The Vedic references above quoted speak of the finding of the altar of sacrifice at a time when all was salilam, chaotic water or deluge. The earliest mention of this word salilam is in the celebrated hymn of the *Rig-veda* X. 129, which says to the effect that in the beginning, when all this was lightless salilam, the Retas of Mind arose—that sages, searching well, found in their heart the Bond of Existence. This Deity, the Retas of Mind, found in the heart, can only be God as the Great Spiritual Light that ought to be found by man in order to put an end to the darkness and deluge of his ignorance, and our Agni Yajña-purusha is an emblem of that Light.

It does not follow that because the sun got his feast of Varāha in the sky when he came in conjunction with the celestial Soma in Orion, all the Soma sacrifices here were to be performed exactly in that time of the year. Each

sacrificer performed his Soma sacrifice on any auspicious day that was convenient to him, seeing in it the reflex of the heavenly sacrifice.

A verse in the Mahânârâyana Upanishad addresses the earth as *uddhritâsi varâhena krishnena sata-bâhunâ* : 'Thou art upheld by the Black Boar that has one hundred shoulders,' while in the saṅkalpas repeated in this part of India at the beginning of all religious acts the present kalpa of time is called *svetavarâhakalpa*, the kalpa of the White Boar. In the epics the Boar form of Vishnu is called *Ekaśrîṅga-varâha*, the One-horned Boar.* Thus the Boar is horned like the Fish that conducts Manu's ship in the deluge. At p. 122 *ante*, while identifying the Fish with Agni, it was stated that the idea of horn may have been derived from Rv. IV. 58, 3, according to which Agni has four horns. As an alternative conjecture, it may be stated here that Soma the moon may have been viewed as the horn of Sacrifice, as he looks like a horn when crescent. The moon is white, and Agni also is called *Sukra*, white, brilliant. As already observed, the Deity of Sacrifice has the aspects of both Agni and Soma. As another conjecture, I may suggest the horn of the Boar of Sacrifice to be the sacrificial post *Yûpa*, which in Rv. III. 8, 10 is likened to the horn of horned creatures, and which is looked upon as a form of Agni in Rv. I. 36, 13. Agni as *Yajña*, the Deity of Sacrifice, seems to be represented in many of the things connected with sacrifice.

Under the word *Yajña-varâha*, the *Vâkaspatya* quotes the *Kâlikâ-purâna* to this effect :

Rudra pierced and ripped open the Sacrifice-Boar, then *Brahmâ*, *Vishnu*, and himself carried the Boar's body from the water of the deluge up to the sky, and cut it into several pieces by the *lakra* weapon of *Vishnu*, and those pieces became so many kinds of sacrifices.

The idea wished to be conveyed by this seems to be that

* Râm. VI. Kânda 120, sloka 14, in which Râma is addressed by the *Devas* immediately after *Sitâ's* fire ordeal; *Mahâbhârata Aranya-parvan*, Adh. 142, sloka 46; also *Mokshadharma Nârâyaniya Upâkhyâna*, sloka 105 of Adh. 341 from the beginning of *Sântiparvan*.

just as by sacrificin- the One Purusha of the Purusha-sûkta, the whole universe was evolved, so by taking the One Primeval Sacrifice Boar into pieces many kinds of sacrifice were evolved. Moreover the Agnishtoma Soma sacrifice is the model (prakṛiti) of all other Soma sacrifices which are mere modifications (vikṛiti) of it (*vide* Dr. Haugh's Intro., p. 58).

The Rāmāyana (II. 110, 2) says :

"All was salilam, water, only, in which the earth was formed. Thence arose Brahmâ, the self-existent *with the deities*. He then, becoming a boar, raised up the earth and created the whole world *with the saints, his sons*."—Muir, IV., p. 33.

The Liṅga-purâna says :

"In the night when all the things moveable and immoveable had been destroyed in the universal ocean, Brahmâ slept upon the waters and is hence called Nârâyana. At the close of the night, awakening and beholding the universe void, he assumed the form of a boar and taking the earth which was overflowed by the waters placed it as it had been before."—Muir, IV. p. 39.

The Vishnu-Purana I. 4, in describing the Boar form of Vishnu, quotes the well-known text : âpo nârâh iti proktaḥ, &c., which is also found in Manu I. 10, and says that Prajâpati (Brahmâ) is one of the forms of Nârâyana, and that the Boar which Prajâpati became is the embodiment of Sacrifice and Vedas (veda-yajña-mayam rūpam). This Purâna should not be viewed as taking away in this respect the eminence of Brahmâ and attributing it to Vishnu, for in the Vedic legend Sacrifice Vishnu is the Boar that brings the earth, the altar.

The Mahâbhârata Aranyaparvan, adh. 142, says about the Boar to this effect :

In the olden time of Kṛitayuga the god of gods (Vishnu) performed Yamatva with the result that, instead of any creatures dying, human beings, cattle, beasts, birds and all kinds of life increased in number million-fold like water (like the flood of water swollen with the drops of rain), and the earth, unable to bear the weight of them, sank down to the depth of a hundred yojanas. She prayed to Nârâyana (Vishnu) for protection. He became the One-horned Boar, took the earth in his horn, and brought her up to her former position. The Devas and Rishis became terrified by the commotion caused in the seas by the sinking and bringing up of the earth, and

begged Brahmâ to tell them the reason of the commotion. He told them that Vishnu Paramâtma, the Great Self, was bringing the earth and that they should give up their doubt and fear. They then said: 'Tell us the region where Vishnu is doing so, so that we may go there.' Brahmâ replied: 'Go ye to Nandana, and there see the winged god (supârna) in the form of a Boar who, bearing the earth, is shining like kâlânala, the fire of the time (of destruction); on his chest the mark of srîvatsa is shining.' They went there with Brahmâ and saw the Boar.

What is Vishnu's Yamatva? At the first view Yamatva would strike anybody as the function of Yama, the god of death. But if that was the meaning intended here, the creatures ought to have died and not increased. There must therefore be some other meaning in this riddle of Vishnu's Yamatva. Now the Upanishadic idea of Creation is that the Creator (whether called Âtman or Brahman) performs tapas, sends forth the universe, and enters into all the creatures. This His entered aspect is called Antaryâmin, one who yamayati, controls, within (the heart). I would therefore take Vishnu Paramâtman's Yamatva to mean here not only His becoming a tapasvin or, in other words, a yamin,* intent upon Genesis, with the result that all the creatures are born, but also His being the Controller within. The burden of the Antaryâmi-Brahmana of the Brihadâraṇyaka-upanishad is that the Sarvântara Self is in one and all, controlling them, and yet that they do not know Him. This means that He is the Life of spirituality under the control or influence of which He is ever ready to place them, if they would only know Him. As to what comes by not knowing Him, the Source from which all creatures have come, we must go to the Sad-vidyâ of the Khândogya-upanishad, where two out of its nine lectures are to this effect:

The particles of honey collected by the bee do not know that they came from such and such a tree or plant or flower. Likewise, all these men, though they are in Sat, do not know they are in It, and they become again and again a lion, or a wolf, or a boar, or a worm, or a midge, or a gnat, or a mosquito.

* The words tapasvin, yamin or sam-yamin, and muni have all come to mean the austere contemplative man.

These rivers come from the sea (i.e., by the sea-vapour becoming the rain cloud flooding the rivers), and flow back to the sea, where they do not know 'I am this.' Likewise, all these men coming from Sat do not know they have come from Sat, and they become again and again a lion, or a wolf, &c.

The multiplication of the creatures so as to cause the sinking of the earth, notwithstanding Vishnu's Yamatva as the Antaryāmin, can only be 'the samsâric multiplication by paśudharma or animalism by a life of selfishness and sin—the result of not knowing the Lord of the Heart who has become the universe in the sense that He is loving one and all as Himself. If so, the earth that sinks by the weight can only be the moral and spiritual world. But whenever dharma, righteousness, suffers and unrighteousness increases, Vishnu appears on the scene to re-establish the former.* So, when the Earth, the altar of Sacrifice, symbolizing the world of righteousness, sinks in the sea of sin, Vishnu takes her up and establishes her as before. As in many other stories, so here also the Devas and Rishis may be the senses, and Brahminā may be the enlightened mind or soul. The senses ought to be withdrawn from the selfish objects and directed towards the Upholder of the world of righteousness, for He is Satyasya Satyam, the Truth of the senses. Nandana where He is seen as the well-winged Boar of Sacrifice upholding the Earth is legendarily the pleasure-ground of Indra and means the 'joyful or gladdening.' Esoterically, it may mean here the visoka gagana or sorrowless sky in the realm of the heart. When the Lord of the Heart is thus seen and realized, there is no more any fear that the Earth will sink.

To the sacrificers the Lord of the Heart is symbolized by their sacrificial fire Agni, who as Yajña-Purusha is Varāha in the several senses already explained. One of it is the rain cloud, which, by means of its other names, parvata and jīmūta, is synonymous with mountain which is bhūdhara, the upholder of the earth. Agni with his peaks of flame is as it were a mountain upholding the Altar Earth (*vide*

* Bhagavad-gītā IV., 7 and 8.

pp. 71, 72 and 111 *ante*). That our Varâha is also a mountain is clear from the story found in the Harivamsa, *adhya-* yas 223—230, a long story which may be condensed as follows :—

When the time for destruction came, Nârâyana became Vrishâkapi, the fire of three flames (*trisikha*), and consumed everything. The Vedas and sacrifices, all creatures and things (reduced into their subtle states), all the Devas, including Brahmâ, entered into Him, and He slept. In due time He awoke and issued out from His womb the egg known as the *mûrtimaya* or visible form of *Prajâpati*. At the end of a thousand years the egg broke open and went off all around, thereby forming the sky on high, the *Rasâtala* below, and the eight directions, the regions of the Devas (presiding over them). Those parts of the egg that were of many colours became the many-coloured *balâhakas*, clouds. The liquid that was in the middle of the egg was the liquid form of His golden *tejas*, light or essence; it formed gold on the earth; that part of it that went up became the golden mountain (Mount Meru), and wherever the remainder of the liquid fell on the earth it became thousands of mountains, strewn down pellmell. Unable to bear the weight of those mountains, the earth sank down into the water of the *Rasâtala*, where she was molested by the *Dânavas* and *Râkshasas*. She cried to Him for protection: it is He who is the real upholder of everything; by His power and grace only can she be *dharâ* (a name of the earth, meaning the bearer of whatever there is on her); now that she was in trouble, He, the *Kakudmin*, should protect her. Thus solicited, He thought of His *bhûmidhrî* or earth-upholding form of Boar, fond of sporting in water, and became a huge Boar, one who was *girisamhanana*, having the body of a mountain (or having a mountain-like body), and like the black rain cloud—a Boar whose form was composed of all the Vedas and Upanishads and all the ingredients of sacrifice. Becoming this *Yajûa-Varâha*, the Boar of Sacrifice, He entered into the waters of the *Rasâtala* and brought up the submerged Earth for the good of the world (*loka-hitârtha*)—He the *dharâ-dhara*, the upholder of the earth.

The earth that was thus brought to the surface of the water was like a huge ship, but would not float by reason of her extended form. He then shaped her into a *katurasra* or square form and placed in the middle of her the golden mountain Meru, made of the substance and quality of His own *tejas*, and having an altar-like pedestal or base. He also made other mountains and all the rivers. [The names of them, some fabulous, others real, are mentioned here.] One of the mountains thus made and placed on the earth was Mount Varâha *alias* Vaidûrya, like His own Varâha

or Boar form, and having peaks of gold and silver. All these kshitidharas, mountains (literally the upholders of the earth) were winged, able to fly anywhere at will.

He then thought of creating the Devas and Asuras and all the creatures. When He was thinking, a Purusha (the same as the four-faced creator Prajâpati) came out from His mouth,* and asked Him to tell him what he should do. He said: vibhajâtmanam, 'divide or distribute thyself,' and so saying, He became invisible (antarhita) then and there. From the Purusha, intent upon dividing himself, the sacred syllables Om and Vashat came, and he made all the Vedas and created from his mind all the creatures, Rishis, Devas, Asuras, &c., and established them in their respective localities, functions, and duties. [A long list of them comes here.] Thus establishing all his sons (i.e., the Devas, Asuras, &c.), Svayambhu *alias* Prajâpati (the same Purusha) ascended to Pushkaram Brahma-sadanam.

Sometime afterwards, those winged mountains that were dharani-dharas, upholding the earth, flew away from her to the realm of the Asuras in the west, and, hiding themselves in the waters of a deep lake, instigated the Asuras to carry away the earth and obtain the kingdom of the Devas. The Asura king Hiranyâksha, who was like a mountain and whose army shone like the troop of stars in the clear sky of autumn, attacked and conquered the Devas and bound their lord Indra.

Then Vishnu, in order to kill Hiranyâksha, became the same Varâha mountain that was already mentioned, and came up holding his *lakra*, disc, in one hand, and *sankha*, conch, in the other, looking with them like a black rain cloud in the midst of the sun and moon. He fought with and killed Hiranyâksha, released Indra and the Devas, and became invisible, telling them and men to perform their respective functions and duties righteously. Freed from the Asuras, the earth became glad, and Indra, for the sake of her fixity, placed the offending mountains (*âgaskritân girin*) in their former places, cutting off their wings. Only one mountain, called *Mainâka*, entered into an understanding with the Devas and was allowed to remain with his wings.

This story seems to be the result of the combination of several distinct ideas into a connected whole.

The story begins with a Mahâpralaya when everything

* The reason for saying here that Prajâpati *alias* Brahmâ was born from the mouth of Vishnu instead of from the lotus of his navel, which is the more popular Purânîc idea, may be inferred to be this, namely, that as Brahmâ is the derivative of brahman, word, it is fit to say that he came out from the mouth like a word.

is destroyed by the fire of Vishnu, somewhat like the action of the burning sun of the hot season, rainless as in the times of drought and famine, and full of fire as would be the case if the sun becomes many times stronger at once.

The idea of the egg is due to the firmament, which looks like an orb or dome, being likened to the egg. Therefore the universe is called *Brahmânda*, the egg of Brahman, and it is the *mûrta* aspect of Brahman, for the *Brih.-âr.-up.* II. 3, 1 says : *dve vâva Brahmano rûpe mûrtam kaivâmûrtam ka.* Being in the sky, the clouds, some black when pregnant with rain, some white, and some of red or golden colour when seen at the time of the dawn or the twilight, are fancied to be the many coloured parts of the egg.* They are called *balâhakas* or *valâhakas*, as *b* and *v* are interchangeable ; and as *l* is interchangeable with *r*, and as the last syllable *ka* in *valâha-ka* is a suffix, this name may have arisen as meaning the same as *varâha*, boar, which, as already shown, is one of the metaphorical names for the cloud.

When the Supreme Self is called *Param Jyotih*, the Great Light, the Light that is meant is not any visible light, but Spiritual Light, for which the golden sun and *Agni Hiranyaretas* are visible metaphors. Therefore it is poetically fancied that gold is a form of His golden *retas* or *tejas*.

The idea that the liquid form of His *tejas* or heat became mountains seems to mean this. According to the *Antarâditya-vidyâ* He is located in the sun. The heat of

* The idea of the universe as an egg is as old as the *Brâhmanas* and the *Khând.-up.* III. 19, *vide* Max Müller's *Natural Religion*, p. 248. The *Khând.-up.* says : " In the beginning this was non-existent. It became existent, it grew. It turned into an egg. The egg lay for the time of a year. The egg broke open. The two halves were one of silver, the other of gold. The silver one became this earth, the golden one the sky, the thick membrane (of the white) the mountains, the thin membrane (of the yoke) the mist with the clouds, the small veins the rivers, the fluid the sea. And what was born from it that was *Âditya*, the sun."—Max Müller's *Upanishads*, Part I., p. 55. Our story, in adopting the idea of the egg, has its own fancy about its contents, and seems to put the golden mountain *Meru* in the place of the sun. The sun is the fire in the sky. Further on I have tried to identify the golden mountain with *Agni*.

the summer sun is the cause of the rain clouds, which are the aerial mountains that fall down in the shape of rain. This paradox of the falling of mountains on the earth from the sky is simply due to the fact of both the mountain and the cloud sharing the same names in Sanskrit, such as parvata, jîmûta, valâhaka, &c. ; the mountain is also called saila, rocky, and if the heavy and rocky nature of the mountain is poetically fastened upon the cloud-mountains, the latter become paradoxically too heavy for the earth to bear. As to the idea of her sinking, in India summer or the rainy season is followed by autumn and winter—autumn which is celebrated for its cloudless clear sky ornamented with the stars Canopus, Sirius, Orion, &c., and as in autumn and winter, the night half of the year, the earth (that is her northern half to which India belongs) is launched into darkness, it is fancied as though the rain cloud mountains of the rainy season that fell down on her copiously and exhaustively from the sky were the cause of sinking her into the water of the Rasâ, the frost, cold, and darkness of winter.

This is one fancy of the advent of winter. But another fancy, quite opposite to it, is that winter, the period of the Asuras who are the powers of darkness, came because the rain cloud mountains—which, for the purpose of this fancy, are now made to share the real mountain's another name, bhûdhara, 'the upholder of the earth'—disappeared, and the earth being thus without her upholders or protectors fell an easy prey into the hands of the Asuras, who in winter defeat the Devas, the powers of light.

These two fancies may have been two independent legends, each having Vishnu Varâha as the bringer of the lost earth, and therefore it would seem that our story, mixing up the

* Bhû and go are synonymous, and go means not only the earth but also water, light, and sound. Therefore the rain cloud, when for the sake of a riddle it is made to share the real mountain's name bhûdhara as it has been made to share the names parvata, jîmûta, &c., would be quite true to the name if construed as the holder of 'bhu' = 'go' = water, lightning, and thunder.

two in order to string them together into one connected story, makes Varâha help the earth twice, once when she was submerged, and then again when she was possessed by the Asuras. The first fancy in which there is no battle may, in that respect, be compared with the story of the Mahâ-bhârata already explained, and also with the Râmâyana and the Lîngu-purâna, quoted at p. 196 *ante*, and seems to have arisen from those Vedic texts, quoted at p. 193 *ante*, which speak of the submerged earth having been brought up by the Boar. The second fancy seems to have arisen from the legend of the Taitt. Samhitâ. It is true that it says nothing about Vishnu's killing the Asuras when bringing their wealth, the altar-earth, but in the subsequent period it seems to have been reasoned out that the Asuras must have fought with and been killed by Vishnu Varâha before he was able to bring away the earth from them, and the Asura king thus evolved to do battle with Vishnu is, as we saw, Hiranyâksha, meaning 'one who has golden eyes.' In the Taitt. Âranyaka IV. 70, the owl ulûka is described as hiranyâksha, 'having golden eyes,' ayomukha, 'having a face of iron colour,' and as being the messenger of the Rakshases or demons; Agni is solicited to destroy him. The *Rig-veda* VII. 104, 22 says: O Indra, destroy Ulûka-yâtu (the owl-demon), Sva-yâtu (the dog-demon), Suparna-yâtu (eagle-demon), Gridhra-yâtu (vulture-demon). This shows that the demons or evil spirits were believed to assume any forms they liked. Thus the Asura Hiranyâksha of our story has the name of the owl, a nocturnal bird, and therefore a fit metaphor for the chief of the powers of darkness.

In the first fancy Varâha, the bringer of the earth, is likened so many times to the rain cloud and mountain, evidently because the word varâha has, as we have seen, those meanings in addition to meaning the boar, while in the second fancy he is the Varâha mountain itself, evidently to show that while the so-called bhûdharas flew away forsaking the earth, she found in Vishnu a bhûdhara or mountain to uphold her.

We have seen that the Earth brought by Vishnu Varâha represents the altar *vara* in her spiritual greatness, and my theory already expressed that Vishnu is identical with Agni, and that Agni with his peaks of flame is as it were a *bhûdbara* or mountain upholding the Altar Earth, may receive support from the fact of the Varâha mountain, which Vishnu became, being called Vaidûrya mountain. Vaidûrya is the gem cat's-eye or opal, having a reddish or tawny colour. It looks as if the spiritually precious sacrificial fire has been fancied to be a mountain of that gem among the precious stones. I do not deny the existence of real mountains named Varâha, Boar, *Rishabha*, Bull, &c. These names have been given to them by likening them to the bull and to the rain cloud Varâha. The whole story hinges upon the word Varâha, and so, of all the mountains, the name of the Varâha mountain is appropriately selected in our story to represent the fabulous Mount Varâha *alias* Vaidûrya the gem of that name, in preference to the golden mountain Meru.

Likening the flame of Agni *Hiranyaretas* to gold among the metals, this fabulous golden mountain Meru in the middle of the earth, and provided with an altar-like base, may have originally been another fancy (probably earlier than the fancy of the Varâha-Vaidûrya mountain) of Agni blazing up with his miniature mountain-like golden flame in the middle of the Altar Earth, probably the *uttara-vedi*. The shaping of the earth into a square form may also be an allusion to the *uttara-vedi*, which, the *Vâkaspatya* says, should be *sama-katurasrâ*. The Purânic idea of this golden mountain Meru is that it is the abode of all the gods. If this mountain is Agni *Yajûa-Purusha*, it is no wonder that all the deities who get their oblations in the sacrifices should abide in him; and if one poet took the fire of the *uttara-vedi* to symbolize mount Meru, another might take the *tretâ* fires and make the mountain three-peaked.*

* Under the word *Agniloka*, the *Vâkaspatya* quotes *Siddhânta Golâdhyâya*, which says that mount Meru has three golden peaks presided over by the Trimûrtis *Brahmâ*, *Vishnu* and *Siva*, while lower down its eight sides

When the powers of the darkness of winter are killed, the bright period comes back, in which of course Indra, the Rainer, finds and brings back the run-away rain clouds, the winged mountains, and beats and hurls them down in the shape of the downpours, and the fancy now is as though the mountains lying as *akalas*, motionless, on the earth are the rain clouds made wingless (*i.e.*, made *akhagas*, not moving in the sky) and hurled down.

The reason for Indra's cutting off the wings of the mountains is stated in another manner in the first sarga of the *Sundarakânda* of the *Râmâyana*: in the olden time mountains had wings, but as they committed great havoc by sitting upon inhabited places, Indra cut off their wings and made them immovable, and only one mountain called *Mainâka* *alias* *Hiranyanâbha* (having golden navel) escaped with its wings and concealed itself in the depths of the sea. The *Râmâyana* utilizes this mountain by making it come out and fly up to the sky to offer a little rest to Hanumân as he is jumping over the sea to *Laṅkā* in search of *Sîtâ*. It appears to me that this solitary winged mountain is not the evanescent rain cloud, but some constellation as the celestial representative of the rain cloud, and that the sea in which it exists is the sky, as *samudra* means both sea and sky. I cannot guess as to why the mountain is called *Mainâka*, son of *Menâ* (?). Can *Hiranyanâbha* mean the rain cloud pregnant with electric fire?

The *Rig-veda* X. 27, 23 describes our rain clouds as the lower ones come from the *krintatra* of the primal ones in the mansion or altar of the Devas. In my essay on *Vrishâkapi* (separately printed) I have fancied the primal clouds to be the Milky Way abutting the celestial sacrificial

are prosided over by the eight *dikpâlakas* Indra, Agni, Yama, and others. Although *Prajâpati* (*Brahmâ*), *Vishnu*, and *Rudra* (*Śiva*) are among the deities of the Vedic sacrifices, still their systematic elevation as the *Trimûrtis* above all the other deities is *Paurânîc*. The three peaks may have meant the flames of the three fires of *gârhapatya*, *dakshina*, and *âhavanîya*; and as *Rudra* is identical with *Agni*, his trident *triśûla* or *trishikha* may have originally symbolized the *sikhas* or flames of the three fires.

ground, the quadrangle of Orion. While on the subject of Indra's feat of cutting off the wings of parvatas, mountains, it may not be out of place to take notice of Parvata who, in the *Rig-veda*, is often praised in close association with Indra as Indrâ-Parvatau in the dual (I. 122, 3 ; 132, 6 ; VI. 22, 6). " May riches come to us in Parvata's full bounty "—(VII. 37, 8). " May Indra's friend Parvata cast the Dasyu down "—(VIII. 59, 11). Mr. Griffith takes Parvata to be the presiding genius of mountains and ruler of rain clouds. Parvata occurs also in the plural. " O Ribhus, rejoice in full accord with the Âdityas, in accord with the Parvatas "—(IV. 34, 8). " May the Parvatas, who are heroes like the Vasus, be ours—(V. 41, 9). Thus Parvata is a deity, the friend of Indra, and noted for his bountiful wealth ; and yet in another place the *Rig-veda* says : " Thou, Indra, laying the Great Parvata open, slaying the Dânavas, didst loose the torrents "—(V. 32, 1). We need not take this Great Parvata to be an inimical Parvata different from the friendly Parvata. Vishnu is the friend of Indra, and yet he is the Varâha shot by Indra ; and as Parvata and Varâha both mean the rain cloud, I think the slaying of Parvata means the same thing as the slaying of Vishnu Varâha, the Soma Sacrifice metamorphosed as the bounteous rain cloud, in order that Indra may find in him torrents of the sacred drink. If Indra's friend Parvata is the presiding genius of mountains and ruler of rain clouds, there is not one, among all the asterisms, more fitted to be the permanent emblem of him than either the asterism *Mrigasîrsha*, Orion's Belt, the regent of which is King Soma, the lord of the sacred liquid, or the Milky Way.

The mountain Mainâka may be the Paurânic metamorphosis of the Vedic Parvata, the great friend of Indra ; and this may be the reason why the Paurânicos have made their Indra spare Mainâka's wings : being an asterism he must be always in the sky and cannot be hurled down like the aërial rain-cloud mountains.

The *Khând.*-upanishad I. 2 speaks of the Devas and Asuras as being Prâjâpatyas, sons of, or belonging to,

Prajâpati, but opposed to each other, for when the Devas meditated on the Udgîtha (Om) successively as the nose, speech, eye, ear, and mind, the Asuras pierced those things with pâpman, evil, with the result that they (the nose and others) became of mixed quality, good and bad, smelling, speaking, hearing, and conceiving both what is good and right and what is bad and wrong, but when the Devas meditated on Mukhya-Prâna, Vital Breath, the Asuras were unable to pierce it with evil and were themselves scattered as a ball of earth would be scattered when hitting a solid stone. Saṅkarâkârya, in his commentary thereon, explains that Prajâpati there is used in the sense of man in general, and the Devas and Asuras in the sense of his good and evil inclinations, respectively. There can be no doubt of the correctness of this, for the context, namely the Asuras piercing the senses with evil, very well suits the explanation. This legend about the Udgîtha and the Devas and Asuras is narrated in the *Bṛihadâraṇyaka-upanishad* also (I. 3). As the *Taitt. Samhitâ* says that the Devas belong to the day and the Asuras to the night, and that pâpman, evil or sin, is tamas, darkness,* so the Vedic and Purânic legends about the disappearance or sinking of the altar earth and her rescue from the hands of the Asuras must, I submit, be viewed not as simply the phenomenal victory of light over darkness, but as the moral victory of religious knowledge over ignorance and evil. The *Karaka Brâhmana*, already referred to, says that when Sacrifice Vishnu disappeared "from the sight of the gods, the other gods did not discover him; but Indra knew [where he was]."[†] Thus Indra is a Knower of Sacrifice, and his shooting through the mountains and obtaining the altar brought away from the Asuras indicate his religious victory. Therefore, I faucied in Vol. I., p. 353, that the seven mountains shot through by Indra might be the seven senses of the head, called *sîrshanya-prânas* in the Vedic rituals (*vide* Vol. I., p. 249); and although the *Nairukta* view, which I

* Vide foot-note at p 6 ante.

† *Muir's Texts*, IV., p. 92.

did not know then, identifies the seven mountains with the seven days previous to the Soma day, and is authoritative in respect of the esoteric significance which the rites performed in those days may have, still as the Vedic legend is changed in the story of the Harivamsa which makes the mountains fly away to the Asuras with the result that the Devas are defeated by the Asuras and Indra is bound, and that when Vishnu conquers them and frees Indra, the latter cuts off the wings of the mountains and makes them immovable, it is very likely that behind the phenomena of these things as referring to summer and winter and to the battle between light and darkness, a moral lesson is concealed in which the strange mountains would find a solution if viewed as being the senses or, it may be, the desires of mind. We saw how, in the story of Kumâra, Mount Mânasa signifies mind (*vide* pp. 37, 38 *ante*). When not subdued, mind is *kañkala*, moving to and fro, unsteady, and so its *kâmas*, desires, are winged, and they fly away to the Asuras, to the side of evil. The result is that the field of righteousness sinks or is under great distress, and Indra, who seems to represent the soul in this story, is defeated and bound. But the Supreme Self Vishnu Varâha in the form of the sacred fire Agni kills the Asuras, for the Supreme Self realized in the heart achieves all victory for the soul. In the concluding verse of the Îsâvâsya-upanishad (a verse which is the same as Rv. I. 189, 1) Agni is solicited to lead his devotees in good path and conquer Sin whose walks are crooked; and in the Kenopanishad Umâ Haimavatî says to the Devas that Brahman is the Victor. In order that there may be no more running away of the desires to the side of evil, Indra cuts off their wings and makes them *akalas*, fixed, on the field of righteousness, and thus fixed they are what they ought to be, *satyakâmas*.

The Bhâgavata-purâna III. 13 has its own version of the Boar incarnation of Vishnu. It says to the following effect:—

When Manu (the first man) was born with his wife, he asked his father (the four-faced god) Brahmâ as to what he should do. Brahmâ said: 'Beget thy children, the people, and reign over them

on the earth justly, worshipping Purusha by means of sacrifices.' But at that time the earth had sunk into the waters of the *Rasâ*, and *Brahmâ* contemplated long as to how she could be taken up, praying: 'May the Lord from whose heart* I was born do it.' As he was thus contemplating, a young *Varâha* as small as *angushtha*, thumb, came out from his nostril, and grew at once into the size of an elephant. He was like a mountain. He was Sacrifice *Vishnu* himself in that *Sûkara* form made up of all the ingredients of sacrifice. He plunged into the water and brought the submerged earth, killing the *Daitya* (*Hiranyâksha*) as he came to obstruct him. *Brahmâ* and all the *Rishis* praised him. [Here comes a long praise.] He who hears this with *bhakti*, extreme faith, in his heart, to him will *Vishnu* be gracious, and those who worship *Guhâsaya*, the Lord resting in the cave (of the heart), with no other view, to them He gives His own place.

Brahmâ's *dhyâna* or contemplation is his steadfast *Yogic Upâsanâ* of the Supreme Self resting in the depth of the heart, and He reveals Himself as soon as He is realized. As the *Yogin* holds his breath long in the intensity of his contemplation of the Supreme Self, the poetical fancy here is that in the fulness of the time of the *Upâsanâ* the Supreme Self, the *Asu*, Breath or Life, of the universe, revealed Himself in the *Upâsanâ* breath of the *Yogin* and came out with it when it was let out from the nostril. For this fancy the word *sûkara* the *alias* of *varâha* seems to have also given its help to the poet. *Sûkara* as one of the names of the pig or boar means the animal that makes a peculiar nasal sound in respiration, and so our *Sûkara* is born in the *Yogin's* nasal 'breath. Why should not our poet evolve the Boar from *Brahmâ's* nose when an older story has worked out the birth of the *Asvins* *alias* *Nâsatyas* from the nose of the mare? There is some resemblance between the face of a pig and that of an elephant, and so it is said that *Varâha* grew as big as an elephant. But the thumb size of this extraordinary young boar is to be taken as mentioned in direct reference to the

* The Lord is *Vishnu* *alias* *Purusha*. The popular idea is that *Brahmâ* was born from the navel-lotus of *Vishnu*. The mention of the heart here seems to indicate that he was conceived in the heart and then born. The Vedic mantra which the father addresses to his new-born child says: *angâd angât sambhavasi hrîdayâd abhijâyase*.

technical name *Āṅushtamâtra* given to Purusha, the Lord of the Heart, in the Upanishads. *Āṅushtā* there means the heart, and although Purusha is formless, still by residing in the heart He is called *Āṅushtamâtra*. The Lord of the Heart is *anor anîyân mahato mahîyân*, subtle and infinite. The growth of the Boar is to be compared with the growth of the Fish (*vide* p. 123 *ante*).

As we should give up the idea of God having any material form, and know Him to be the formless Self in all forms, so we are to give up the boar form which as a riddle is given to our *Varâha*, and take him to mean the bringer of the altar of sacrifice viewed as the unbounded spiritual field of religious acts. He is the spiritual rain-cloud showering immortality.

The god *Brahmâ*'s realizing the Supreme Self *Vishnu* in his *Upâsanâ* contemplation, his obtaining the submerged Altar Earth from Him and giving her to *Manu*, the first man, may be compared to the *Guru-paramparâ* or succession of Teachers through whom *Brahma-Vidyâ* is transmitted. *Brahman* (neuter) *Svâyambhu*, the Self-Manifested, imparts her to *Prajâpati*, who imparts her to *Kâvasheya*, from whom she is transmitted through a long succession of teachers, *vide* the *Vamśa* in the *Bṛihadâraṇyaka*. According to the *Khândogya*, *Prajâpati* obtains her from *Brahmâ* and transmits her to *Manu*, and *Manu* transmits her to the people.

If the Earth handed over to *Manu* is the altar *Vedi* with all her spiritual significance, *Manu*'s begetting children on getting her may mean the same thing as his getting the offspring known as *Manu*'s *prajāti* by means of *Idâ* (*vide* p. 124 *ante*). *Idâ* among other things means also the earth, altar.

THE TORTOISE.

So far as I have been able to glean, the Tortoise is mentioned in the Vedas in two places, namely, the *Satapatha-brâhmana* V. 1, 5, and the *Taittiriya-âranyaka*, I. 23—25 ; and in both the Tortoise is clearly stated to be the Creator of the universe.

The *Satap.-brâhmana*, which is quoted at p. 54 of Vol. I. of Muir's *Texts*, says :

As to His (the Creator's) being called Kûrma (a tortoise); [it is because] having assumed this form (the Creator) Prajâpati brought forth all creatures (prajāḥ asrijata). What He brought forth that [it is said in other words] He *made* (akarot); and because He *made*, He is (called) Kûrma. The Kûrma (tortoise) is (also called) Kasyapa; therefore they say all the creatures (prajāḥ) are Kâsyapyah, children of Kasyapa (the Creator Kûrma). He who is Kûrma is Âditya (the sun).

The *Taitt.-samhitâ* V. 2, 8 speaks of the ritual of burying a living tortoise underneath the altar *uttara-vedî*, and says that the tortoise thus buried will lead the sacrificer to *Su-varga*, Heaven. Why of all the living things the tortoise was selected for this ritual is not known. But used as the very basis of the fire altar, the hidden invisible tortoise, taken together with the altar and the sacred fire, seems to have been regarded as symbolizing the Deity *Yajña-Purusha* who is an invisible spiritual god extending from the fire altar up to heaven and everywhere. The sun, the brightest fire *Agni* in the heavens, is the most important emblem of *Yajña-Purusha*, and this seems to be the reason why the tortoise is identified with the sun. In Vedic stories connected with the *Pravargya* the sun is regarded as the head of *Yajña-Purusha*. This idea must have arisen by picturing the all-pervading invisible god to be like a giant with his feet on the earth and his head high in the sky. Another picture of him is found in the *Purusha-sûkta* according to which the sky is his head, the sun his eye, the

moon his mind or heart, the earth his feet, &c. In the starry region the Orion, which is the celestial place of the sacred Soma, is another emblem of Yajña-Purusha. When the Orion Yajña rises heliacally, it is as if his sun-head goes off from him (*vide* the stories explained in the essay on Pravargya).

Thus the Kûrma Yajña-Purusha is not simply the sun. He is the Creator, creating even the sun, as is clear from the Taitt.-âranyaka quoted further on. It is in order to force Kûrma by a pun to mean Visva-Karmâ the All-Maker Prajâpati that it is said that He is Kûrma because he *made* all.

Kasyapa, the other name of Kûrma, occurs in one of the hymns of the *Rig-veda*, viz., IX. 114 about Soma Pavamâna (the sacred beverage), the verses of which has the chorus of "Flow, Indu, flow for Indra's sake." The second verse of the hymn addresses Kasyapa thus :

"Kasyapa, Rishi, lifting up thy voice with hymn-composers' lauds,

Pay reverence to King Soma, the sovran ruler of the plants."
—Griffith.

The *Rishi* or seer of this hymn is stated in the *Anukramani* to be Kasyapa. But as Kasyapa himself is reverentially addressed in the verse, the author whoever he was must be different from the being whom he addresses. I would conjecture Kasyapa to be the Deity of Sacrifice viewed as one being from the tortoise imbedded below up to and including the sacred fire Agni on the lap of the altar, and he is addressed and solicited to pay homage to the sacred Soma by spiritually entering into the praise of him sung by the human priests, for Agni who is Yajñasya deva, the Deity of Sacrifice, is well known in the *Rig-veda* as being virtually the Hotri and other priests calling in all the gods and paying homage to them. One of the names of the Earth is Kâsyapî, belonging to Kasyapa. If Kasyapa is Yajña-Purusha, the altar Vedî, when viewed independently of him as a female by reason of the feminine gender of that name, may well be called Kâsyapî, and we have

seen in the essay on the Boar that the altar represents the whole Earth.

The Taitt.-âranyaka about the tortoise was referred to and dwelt upon in the essay on Creation in Vol. I., pp. 445—448. It is worth quoting here again in connection with the tortoise. The legend contained in it is narrated in connection with the ritual called *Ârunaketuka-kayana*, in which the tortoise is placed below the *uttara-vedi*. In it Prajâpati or his juice the Tortoise is called *Arunaketu* (one who has red rays.) It is to this effect :—

The waters, this (universe), were *salilam* (chaotic liquid) only. Prajâpati alone came into being on a lotus leaf. Within his mind, desire (*Kâma*) arose as 'Let me bring forth this (universe).' Therefore what man gets at by mind that he utters by word and that he does by deed. About this (desire), there is this saying [quotes verse 4 of Rv. X. 129, '*Kâmas tad agre*,' &c., which is to the effect that there arose *Kâma* at first, the Primal Retas of mind, and that sages, searching with their wisdom, found in their heart the Bond of existence in non-existence]. Whoever knows this [*i.e.*, the Primal *Kâma*, the Bond of existence found in the heart], whatever he may desire, that will come and bow before him. He (Prajâpati desiring to bring forth the universe) performed *tapas* (austere religious contemplation). Having performed *tapas*, he shook his body. From his flesh sprang forth *Aruna-ketus*, (red rays as) the *Vâtarasana Rishis*, from his *nakhas*, nails, the *Vaikhânasas*, from his *vâlas*, hair, the *Vâlakhilyas*, and his *rasa*, juice, (became) a *bhûtam* (a strange being, viz.,) a tortoise moving in the middle of the water. He addressed him thus 'you have come into being from my skin and flesh.' 'No,' he replied, 'I have been here even from before (*pûrvam eva âsam*).' This is the reason of the *Purusha-hood* of *Purusha*. He (the tortoise) sprang forth, becoming 'the *Purusha* of thousand heads, thousand eyes, thousand feet.*' He (Prajâpati) told him, 'you have been from before and so you the Before *make* this (*idam pûrvah kurushva*).' *Arunaketu*, taking water in his palm six times, placed it respectively (1) in his front, (2) to his right, (3) behind, (4) to the left, (5) downward, and (6) upward, and from the water thus placed, coupled with his naming and calling upon them to come forth, there came forth (1) the sun in the east, (2) *Agni* in the south, (3) *Vâyu* in the west, (4) *Indra* in the north, (5) *Pûshan* below, and (6) the *Devamanushyas* including the *Fathers*, *Gandharvas*, and *Apsurases* above. From the particles of water that went

* This is the first half of the first verse of the *Purusha-sûkta* Rv. X. 90.

off (when placing the water) there arose the Asuras, Rakshases and Pisākas, and they went off (as the particles went off); therefore they became routed (parābhavan). (About the creation of the universe from the waters) there is this saying [quotes in a changed form verse 7 of the Hiranyagarbha hymn, Rv. X. 121]. From the waters indeed was this (universe) born. All this is Brahman Svayambhu (Self-Born). As it became as if unstable and crumbling, Prajāpati, disposing of or distributing (vidhāya) himself by himself, entered into it (the universe). About this there is this saying: Making the worlds, making the beings or creatures, making all the directions and sub-directions [as his own mūrtam or phenomenal aspect or modes], Prajāpati the First-Born of Rīta entered into himself (i.e., his mūrtam aspect) by himself (as Spirit, the Self). He who knows this, will obtain all this (universe), will encompass all this, will enter into it.

The main thing to be noticed is that the Tortoise Kūrma is, in this story also, the *maker* of the universe. He has been from before, and is revealed as the very juice of Prajāpati when the latter performs tapas, and until he enters into all the things they will not stand. There can therefore be no doubt whatever of his being the Antaryāmī of all. I would understand all this to mean that the Creator Prajāpati, by an act of tapas or austere religious contemplation, realizes himself as the juice, the Self, that has entered into all the creatures loving them all as himself, and this is his religious and ethical srishti or the making of himself as the universe, fit to be contemplated by man, so that he too may become the juice of love and enter into all the creatures and regard them as himself: if he does so he becomes vast and great.

Thus the Tortoise, the juice of Prajāpati, is the Creator of even the sun, and therefore Prajāpati is not simply the sun. He is a spiritual luminary of austere religious tapas from whom spring forth the Rishis and the realized Purusha that has entered into one and all. The Rishis Vāṅkhyas, Vaikhānasas, and Vātarasanas may be the personification of Prajāpati's purified senses, religious fervour, austerity, asceticism, gushing up from him as soon as his realization of them becomes complete.

The Vāṅkhyas represent in the Vedic rituals the

śīrshanya-prānas, senses (*vide* Essay on Suparna, Vol. I., p. 249, quoting the Taitt.-Sam. V. 3, 2, 5).

The Vaikhānasas were anchorites or hermits living in the woods. The hermits maintained a single fire according to the rule of the *Srāmanaka Sūtra* which is stated by Dr. Bühler to be the same as the *Vaikhānasa Sūtra* (*vide Sacred Books of the East*, Vol. II., p. 153).

The *Vātarasana Rishis* are mentioned again in II. 5 of the Taitt.-āranyaka as being *sramanas* and *ūrdhva-manthins* (*Vātarasanâ ha vâ rishayah sramanâ ūrdhva-manthino babhûvuh*). They saw the mantras for offering certain oblations in fire for getting rid of sin. *Sramana* seems to have been a name applied to a kind of hermits in ancient India. They are also mentioned in the *Bṛihadāranyaka* IV. 3, 22. They were not, therefore, Buddhist ascetics who seem to have adopted that old name. The epithet of *ūrdhvamanthins* seems to mean 'those who churn upwards.' The churning meant by this epithet was probably the churning of mind's flame towards heaven—towards that which is spiritually high—in contra-distinction to that of animalism. This epithet may be compared with the epithet of *ūrdhva-retasah* applied to religious celebrities, meaning those "whose seed *remains* above, chaste." It may have arisen by likening their pure life to fire *Hiranyaretas* whose flame goes upward. About churning out the Spiritual Fire, the Lord of the Heart, the *Svetâsvatara-upanishad* I. 14 says :

Making his *âtman* * (mind) the lower *arani* wood and the syllable *Om* [repeated in the *Japa dhyâna*] the upper wood, and by churning again and again with (the rope of) *dhyâna* (contemplation), man should see the Lord like the hidden [fire generated by attrition].

The *Vātarasanas* are mentioned even in the *Rig-veda*, X, 136, as *Munis*, along with a being, who appears to be their chief, called *Kesin* and *Muni*. *Kesin* means one who wears long loose hair and *muni* the "ascetic inspired or in a state of ecstasy." The hymn says † :—

* There are two *pâthas* of this verse, one reading, 'sarītram aranim kṛtvâ', and the other, 'âtmanam aranim kṛtvâ'. The latter seems to be preferable, *âtman* here meaning mind.

† The translation given is to a great extent in the words of Muir (*vide* his *Texts*, IV. p. 318) and also of Griffith.

1. Kesin supports agni (fire), Kesin visha (water), Kesin earth and sky. Kesin is all Svar (heaven) to look upon. Kesin is called this Light.

2. The Munis who are Vâtarasanas wear *pisaṅga*, reddish or orange-coloured, soiled (garments) *; they follow the swift course of the wind when [they as, or like] the gods have entered [it as their vehicle].

3. Transported with our Munihood, we have passed through the winds. You, O mortals, behold even our bodies [that can pass through the winds].

4. The Muni, a friend appointed for the doing of ritual worship (P) to every god, † flies through antariksha, the region of the air, seeing all forms.

5. The steed of Vâta (the wind), the friend of Vâyu (the wind god), the Muni, impelled by the gods, dwells in both the oceans, the eastern and the western.

6. Treading the path of Gandharvas, Apsarases, and sylvan beasts, Kesin, the knower of (our) keta, wish, is a sweet and most delightful friend.

7. Vâyu churned for him, and pounded things most hard to bend, when Kesin along with Rudra drank from the cup of visha (water).

About this hymn, Prof. Roth, quoted by Dr. Muir, says :—

“The hymn shows the conception that by a life of sanctity (*mauneya*, verse 3) the muni can attain to the fellowship of the deities of the air, the Vâyus, the Rudras, the Apsarases, and the Gandharvas; and furnished like them with wonderful powers, can travel along with them on their course. Transcending even this, the verse before us says that the beautiful-haired, the long-haired, that is to say, the Muni, who during the time of his austerities, does not shave his hair, upholds fire, moisture, heaven, and earth, and resembles the world of light, ideas which the later literature so largely contains.”

Vâtarasana is rendered by Mr. Griffith as “wind-girdled,” and by Dr. Muir as “wind-clad, *i.e.*, naked.” The latter cannot be the original meaning as verse 2 says that the

* The original for soiled is *mala*, the very word by which the ascetic is designated in the expression ‘*kim nu malam kim ajinam*’ in the Haris-kandra story of the Ait.-brâhmana.

† The original is : *Munir devasya-devasya saukrityâya sakhâ hitaḥ* : “The Muni, a friend fitted to gain the beneficent aid of every god.”—Muir; “The Muni, made associate in the holy work of every god”—Griffith.

Munis wore reddish, soiled garments. The unshaven long-haired Muni cannot have been an ascetic of the order of sannyâsin (mentioned in the Sâtras of Âpastamba and others and continued even to the present day) who shaved his head and gave up all worship through the sacred fire, having mentally placed the fire finally in his heart at the time of his taking up the order. It is difficult to make out what wind-girdled (*vâta*=wind, *rasanâ*=rope, girdle) meant. Let me make a conjecture. Men girdle up their loins when doing hard work and walking long distances, so that the girdle represents strength; also breath is held when lifting up a great weight or ascending a steep place, or striving in doing other hard work, so that breath also represents strength. Yogism of some kind or other may have been in existence even from before the time of the *Rig-veda* side by side with ritualism. We may easily suppose that the wise men of those days sat with closed eyes for hours, held breath over and over and exhibited bodily signs as if *striving* to see or divine or achieve some spiritual thing by the merit of which the common people who had implicit faith in them believed they could secure spiritual as well as temporal benefits such as health, wealth and prosperity. All this was not imposture, the wise men themselves in their ecstatic state must have had faith in their own performances. When such men renouncing home wandered from place to place, ill-clad and ill-fed, walking great distances, may be sometimes with no fixed destination but led on by the course of the wind itself, in imitation of the heavenly objects, namely the clouds and the sun, moon and stars which are always moving in the sky—when thus they walked long distances performing their breath-exercise and contemplation during their daily halts, did it come to be believed that wind, the practised breath, itself was their girdle, their strength, carrying them over the country? In Rv. X. 72, 7, the Devas are likened to yatis and are stated to bring forward Sârya, the sun, who was lying hidden in the sea. Yati is another name that has come to be applied to the ascetic and is from the root *yat*, to strive,

achieve. *Sramana* seems to be derived from *sram*, to exert very much, practice austerity.

Granting that ascetics existed at the time of the *Rig-veda* and were believed to possess extraordinary powers, it does not appear to me that the hymn describes any human ascetic or ascetics. It seems to describe some god whom it looks upon as the real Muni possessing extraordinary powers. According to Mr. Griffith, *Sâyana* takes *Kesin* to be the sun, and there can be no doubt that *Kesin* of the first and last verses is identical with the Muni of verses 4 and 5. I would take *Kesin* to be the Deity of Sacrifice conceived as an extraordinary luminary, whose presence is seen in all lights, in the sacrificial fire *Agni* here who is the *Purohita* or priest honouring all the gods, and who is known as *vâyu-sakha*, the friend of wind, and *sokish-kesa*, having flaming hair; in the sun, the great Light in the sky, who passes on from east to west overseeing all the things; nay, in the whole *svar* or the star-bedecked heaven. The Munis of verse 2 are evidently the solar rays darting through the air, and verse 3 is put into their mouth: they have come a long distance through the air, and they ask the mortals to see and enjoy them. To such a great Muni who is toiling or exerting for the good of all the creatures, some cool drink prepared on a grand scale should be offered. Accordingly, *Vâyu* himself, the associate of tempestual rain, the powerful god bending the unbending trees, churns for him. Churns what? Apparently the huge rain cloud that is agitated by the winds, and the rain that comes in torrents is the cup that is offered. In quaffing it, *Kesin* may be viewed as another god, namely *Indra*. If so, *Rudra* with whom he drinks may well be taken to have meant originally *Rudra-gana*, the troop of the *Maruts* who always attend upon *Indra Marutvân*.

Visha not only means water but poison. *Kesin's* drinking, *visha* is a saying which the riddle-loving poets of the *Purânic* period were not likely to pass over without weaving a legend about it. "The allusion" Dr. Muir says "in the 7th verse of the hymn before us to *Rudra* drinking water

(*visha*) may possibly have given rise to the legend of his drinking poison (*visha*).” The legend of Rudra drinking poison is connected with the legend of the churning of the sea by the Devas for getting their *amṛita* or nectar, and what is pertinent to our essay, it is the form of tortoise which Vishnu among other forms assumes in that legend that has come to be popularly looked upon as his Tortoise incarnation. Also, the words *vâtarasana* and *ûrdhvamanthin* of the *Taitt. Âranyaka* appear to be the hidden pivot on which the gist of the riddle of the Purânic legend about the churning for nectar turns. That story is variedly described in the epics and Purânas—in the *Mahâbhârata* I. adh. 17—19; in the *Râmâyana* I. sarga 45; in the *Vishnu-purana* I. adh. 9; in the *Bhâgavata-purâna* VIII. adh. 5—9.

The legend in the *Mahâbhârata* is incorporated in the *Suparnopâkhyâna*, according to which a bet takes place between Kadrû and Vinatâ, the two wives of Kasyapa, as to the colour of Indra’s horse *Ukkaishravas*, Vinatâ maintaining that it is pure white; to disprove her Kadrû gets her children the snakes to enter the tail of the horse and make it appear blackish; thus defeating Vinatâ by deceit Kadrû makes her her slave, but says at last that she would release her from slavery if her son the powerful bird *Suparna* should bring nectar from Indra’s heaven in order that the snakes might drink it and become immortal; *Suparna* brings it by conquering Indra himself, gives it to Kadrû, and gets his mother Vinatâ released; but by the time the snakes get ready to drink it, Indra comes unawares and takes away the pot back to heaven. The *Vâlakhilya Rishis* play an important part in the story of *Suparna* which I have explained in the first volume. The legend about the churning for nectar is narrated in order to explain how, along with nectar and other objects, the horse *Ukkaishravas* also was obtained by churning the ocean. It is to this effect :

The Devas assembled on the golden mountain Meru and performed austerity intent upon getting *amṛita* (nectar). God *Nârâyana*

told Brahmâ that if the Devas and Asuras should join together and churn the ocean by putting in it all kinds of oshadhis, medicinal plants, the nectar would be generated. There was mount Mandara with its peak going eleven thousand yojanas high into the sky and its roots going by an equal distance deep into the earth—a very lovely mountain containing all kinds of trees and plants and all kinds of birds and beasts. This mountain was to be used as the churn; but the Devas were unable to pull it out. Nârâyana, together with Brahmâ, got Ananta, the king of serpents, to pull it out and place it in the ocean. The Devas and Asuras begged the king of the waters (i.e., the ocean) to suffer himself to be churned, and he consented on condition of getting a share in the drink. They then got Kûrmarâja, king Tortoise, to offer his back as the seat for mount Mandara to stand upon in the water of the ocean, and the churning commenced by using serpent Vāsuki as the churning rope coiling around the mountain. The Asuras (considering it below their dignity to hold the tail side) held the head side of Vāsuki and the Devas the tail side. Ananta would now and then hold up Vāsuki's head and turn it towards the side where Nârâyana and the Devas were, and the current of wind that issued from the mouth of Vāsuki (breathing hard under the process) was accompanied by smoke and flashes of fire and became rain clouds whose showers relieved the fatigue of the Devas. The churning killed many aquatic lives in the ocean, while the fire that caught the upper side of the mountain drove out many lions and other beasts from their thickets and destroyed them. Then Indra put out the fire by rain. All kinds of trees and plants were put into the ocean and churned and their juice made the Devas immortal; the churned water itself turned into milk and butter. But the real nectar did not come up yet and the churners were quite exhausted. Begged by Brahmâ, Nârâyana infused power into them and the churning went on with redoubled vigour. In course of time there sprang forth from the water, one after another, the moon Soma, Sî (goddess of wealth) clad in white, Surâ (the goddess of spirituous liquor), the White Horse, and the gem called Kaustubha, which, dazzling with light, went and adorned Nârâyana's chest. The Moon Soma, Sî, Surâ and the Horse went in the path of the sun (in the sky) to where the Devas were. And then Dhanvantari rose up from the water bearing a white vessel containing the wished for nectar. Also an elephant having four tusks came up and was taken by Indra. Also by the effect of too much churning, the most deadly poison called kâlakûta came up, the very smell of which put everything into stupor, but at the word of Brahmâ, Siva poured it into his mouth and made it to be absorbed in his neck. Thenceforward he became Nilakantha, having blue-black neck. Seeing this wonder, the Asuras

became hopeless. In order to get the nectar and *Srî* (for themselves), the Asuras showed great valour against the Devas. Then *Nârâyana* appeared among them in the form of a most beautiful female, bewitched by whom they deposited the vessel of nectar with her and fought a terrible battle with each other. *Nârâyana* along with *Nara* brought away the pot from the Asuras. While the battle was raging, the Devas came up (in batches) and drank the nectar from the hands of *Vishnu* (*Nârâyana* in the female form). Knowing this, one of the Asuras, namely *Râhu*, came assuming the form of a Deva, but just as the drink was reaching his throat, the sun and moon (the celestial witnesses) cried out that he was an Asura in disguise, when *Vishnu* cut off his head by discharging the *kakra* weapon. The headless *Râhu* (the eclipse) grasps the sun and moon as his perpetual enemies even now. Then giving up the female form, *Nârâyana* along with *Nara* fought with the Asuras and killed a great number of them, while the rest ran away and hid themselves, some in the waters of the ocean, and others in the bowels of the earth. Thus the Devas conquered the Asuras, and *Indra* kept the pot of nectar, appointing *Kirîtin* (another name of *Nara*) as its guardian.*

Such is the purport of the story in the *Mahâbhârata*. It designates the enemies of the Devas *alias* the Suras by the names of Asuras, *Dânava*s, *Danu*jas, *Daiteya*s, *Ditija*s, sometimes compounding these names as *Asura-Dânava*s, *Dânava-Daiteya*s or *Daitya-Dânava*s. The ocean churned is called *Kalasa* or *Kalasodadhi*, *Samudra*, *Sâgara*, *Akûpâra*, *Apâmuidhi*, and its water is called *lavanâmbhas*, salt water. Of these *Kalasodadhi* is a strange name which, it is explained, must have arisen by likening the ocean to a *kalasa* or pot in connection with the churning.

The *Râmâyana* as well as the *Vishnu-purâna* and *Bhâgavata-purâna* say that the ocean churned was *Kshîrasamudra*, the ocean of milk. The *Râmâyana* does not say anything about the Tortoise, as its version does not appear to be exhaustive. It says to this effect :—

In the olden time of *Krita-yuga* the sons of *Aditi* and *Diti*, in order to [get *amrita*, nectar, and thereby] become immortal and

* The *Mahâbhârata* speaks of *Nara* and *Nârâyana* in the dual in many places as *Rishis*, as ancient gods. The *Pândava* brother *Arjuna* also is called *Nara* and *Kirîtin*, but as an incarnation of the ancient *Nara*. The *Vishnu* and *Bhâg. Purâna*s do not say anything about *Nara* in connection with the churning of the ocean.

free from illness, used Mandara as the churn and Vāsuki as the churning rope, and churned the ocean of milk. At the end of a thousand years there sprang forth from the water (1) Dhanvantari with danda and kamandalu [the stick and pot of celebates, or ascetics], (2) sixty kotis (six hundred millions) of Apsaras nymphs who, by reason of their a-pratigrahana or non-reception (as wives) by anybody, became common women,* (3) Vārūṇī, the daughter of Varuna, whom the sons of Diti did not receive, but who was received by the sons of Aditi, hence the names of A-suras and Suras applied respectively to the sons of Diti and the sons of Aditi,† (4) the horse Ukkaiśravas, (5) the gem kaustubha. Similarly the nectar came up. On its account a battle ensued between the Suras and Asuras. Vishnu, assuming a most bewitching form (of a female), carried the nectar (for the Suras), and those that went against him were felled down in the battle.

The Vishnu-purāṇa commences its story by introducing the irate eccentric ascetic Rishi Durvāsas, an amsa or incarnation of god Saṅkara (Siva). Its purport is this:—

This Rishi took a garland of Santānaka flowers from the hands of a Vidyādhari nymph, wore it in the jaṭā or matted hair of his head and, meeting Indra going on his elephant, threw it up for Indra, who placed it on the head of the elephant, which took it in its proboscis and threw it down. Seeing this the irate Rishi said to Indra: 'Inasmuch as through pride you have failed to place the flower on your head and salute me, you will lose your Sri, wealth, and satva, valour.' Accordingly Indra lost them and consequently men became unrighteous, and Indra and the Devas were conquered by the Asuras. Thus conquered the Devas went to Brahṁā, who took them to Vishnu, and, as advised by the latter, the ocean of milk was churned by using Mandara as the churn and Vāsuki as the rope. The Tortoise that supported Mandara was a form of Vishnu himself. The objects that came up were (1) the cow Surabhi (Kāmadhenu), (2) Vārūṇī, (3) the tree called Pârijâta, (4) the Apsaras nymphs, (5) the moon, whom Siva took, (6) the poison, which the snakes took, (7) Dhanvantari with the pot of nectar, and (8) the goddess Sri, who lodged herself in the chest of Vishnu. By drinking the nectar served by Vishnu as the bewitching female, and worshipping

* The so-called non-reception as wives seems to conceal a pun upon Apsarases as either Apasâritās, those that were sent out, or Abhisârikās, those that go after lovers.

† This is simply a pun. When the asu-ras came to be read as a-suras, their enemies the Devas were designated suras, and as vārūṇī, the spirituous liquour, is synonymous with surâ, she is assigned here to the Suras.

the goddess *Srī*, the *Devas* were enabled to overcome the *Asuras* and get back the kingdom of heaven with all its former glory.

Thus this *Purāna*, contradicting the *Mahābhārata* about *Siva*'s drinking the poison, says that the snakes took it. The *Bhāgavata-purāna* which follows the *Vishnu-purāna* in the main differs from it in this respect and says, like the *Mahābhārata*, that *Siva* drank the poison and became *Nilakantha*. But while the *Mahābhārata* and the *Rāmāyana* say that *Vāruṇī* went to the side of the *Devas* and was taken by them, the *Bhāgavata-purāna* says that she was taken by the *Asuras*.* That *Purāna* adds an incident not mentioned in the other works. It says that hearing that *Vishnu* had distributed the *Soma*, *i.e.*, nectar to the *Devas*, by assuming the beautiful female form, *Siva* came there and said that he was very anxious to see that lovely form, that *Vishnu* appeared in that female form, but that as soon as *Siva* saw her he was so much overpowered by love that he embraced her, and that his *retas* [mind's *retas*] overflowed and became gold and silver.

The main feature of the legend is the churning of the ocean for the nectar by treating Mount *Mandara* as the churn and the serpent *Vāsuki* as the rope. The *Mahābhārata* in the *Suparnopākhyana* uses the word *Soma* as the *alias* of nectar in many places, and we know from the *Rig-veda* that the sacred *Soma* is the drink of *amṛta*, immortality. To the knower the *real* and therefore the *amṛta* or immortal, and the most gladdening drink is his own *true* state as the all-loving Self. I take this legend of the epics and the *Purānas* to be a *Vedāntic* parable, for the *Upanishads* teaching the Self as the highest aim of the Knower are much older than them and must have been well studied in their days. Let the sacrificers drink their *Soma* as the symbol of immortality, but the drink of the knower is the Self.

In order to brew that drink he must strive, toil and sweat like a giant. He must become *Tapasvin* or *Muni*, the enthusiastic thinker, and *Yati* or *Sramana*, the enthusiastic

* *Bhāg.-purāna* VIII. 8, sloka 29.

toiler, striver. And he must work mightily with mountain and ocean. What are they ?

I would take the mountain to signify mind and the ocean the realm of the heart, known in the Upanishads as the *ākāśa* or sky of the heart. We have seen in the essay on *Gaṅgā* that the sky of the heart is the so-called ocean. The heart and mind are sometimes viewed as identical and sometimes as distinct but closely connected. *

There may be a mountain called *Mandara*, so named from its loveliness. The name is derived from the root *mand*, which is allied to *mad*, to delight ; and *Mandara* or *Mandāra* is also the name of one of the five fabulous trees of *Indra's* heaven. The selection of this mountain *Mandara* for the churn may be due to the name being similar in sound to *mantha*, churning stick. In the world of ethics mind is no small thing. It is a mountain to whose top it is not easy to ascend, and its jungle is the home of all kinds of wild beasts, the untamed desires.

Why is a serpent selected for the rope instead of any giant creeper ? I think it is simply to illustrate the meaning of *vātaraśana*, wind-rope, in a riddling manner. *Vātāśana*, wind-eater, is one of the names of the serpent, and the hissing thing is as it were a long rope-like wind bag. To the *Yati* his *prāṇāyāma* exercise is as it were the rope of breath, strength, in the coils of which he binds his mind : he performs his *mano-nigraha*.

It is well to put the coil round the mind, but there are the *Devas* and *Asuras*, the good and bad inclinations respectively, who vie with each other in pulling the mind to their own side, and thus the mind-mountain whirls like a churn alternately this side and that side in the ocean of the heart. The rope of strength and the labour of *yatitva* or *sramanatva* are common to both the good and the bad, the good *striving* to do good, the bad *striving* to do bad.

The juice extracted by the labour of the good is the joy

* The Ait.-up. says : *hridayam nirabhidhata, hridayān manah* (I. 4) ; *kandramā mano bhūtvā hridayam prāvisat* (II. 4) ; *Yad etad hridayam manas kaitat* (V. 2)—*Vide* the Upanishad-vākya-kosa of Col. G. A. Jacob.

of immortality, of eternal life, while the juice extracted by the labour of the bad is poison, death. Vishnu or Purusha, the Lord of Sacrifice, is, according to the Purusha-sûkta, *amṛitatvasya īśānah*, the Lord of immortality; and so he distributes the drink of the joy of immortality to the Devas. He is made to assume the female form probably because the distribution or serving of food is the duty of the mistress of the house. When this drink of immortality is obtained by churning the ocean of the heart well, the Devas are enabled to kill the Asuras.

About Siva's drinking the poison and thereby becoming *Nilakantha*, the Rudra-section of the Taitt. Samhitâ (IV. 5), in praising that god by various names, calls him *tāmra*, red, *aruna*, tawny, *babhru*, reddish-brown, *kapardin*, wearing the hair of the head wound in the form of a shell or having shaggy hair, *harikesa*, having tawny hair, *sitikantha*, *nīlagrīva*, having blue-black neck, and *sahasrāksha*, having a thousand eyes. Rudra is identical with Agni whose very grand celestial form is the sun, to whom the above names would very well apply. The sun is *sahasrârṁsu*, having a thousand rays. By fancying the rays to be so many eyes, he is *sahasrāksha*. *Nīlagrīva* or *Nilakantha* is a name of the peacock, having blue neck and beautiful feathers. By calling Rudra *Nīlagrīva* the sun Rudra seems to be likened to the peacock, and this is supported by another name of Rudra, namely *Maḥânata*, the great dancer. The peacock dances, and is also called *bhujāṅgabhuḥ*, the eater of serpents. The *Rig-veda* I. 191 is about venomous reptiles, which come unseen in the night and sting or bite men; they are therefore called *adrishṭa*, unseen, lurking in all kinds of grass; but their enemy, their antidote, is the sun, for the poet says to this effect:

The *visva-drishṭa* or all-seen Sun rises from the hills in the east killing the unseen things and the *Yātudhānū*s or evil spirits, burning them, eating them away (verses 8 and 9). I hang the poison (*visṭa*) in the Sun; he will not die, nor shall we die (v. 10). O reptile! This little bird *Sakuntikâ* * hath swallowed all thy poison up; she

* "This little bird: according to Sâyana, the bird which we call the francoline partridge, said to be a 'remover of poison'."—Griffith.

will not die, nor shall we die (v. 11). The three-times seven bright sparks [the rays of the solar fire] have swallowed up the poison's strength; they will not die, nor shall we die (v. 12). I have secured the names of all the ninety and nine rivers that have power to stay the venom's course (v. 13). The three times seven peahens (mayûryah), the seven maiden sisters, have carried away thy venom, like girls carrying water in their jars (v. 14).*

The little bird may be either the sun or dawn. The peahens, the rivers and the sisters may be the same dawn spoken of in the plural. The hymn seems to have been composed as a spell to be uttered for driving off the effects of poison which, producing unconsciousness and blindness of vision as it does, seems to be likened to the evil spirits of the blinding darkness of the night, and it may be that the deities Sun and Dawn are mentally seen in the antidotes administered, from a wish that they should prove as effective in removing the stupor of the patient as those lights in removing darkness. Thus there is in the Vedas the sun swallowing poison without any harm to himself; and if in the Purânic literature this feat is attributed to Rudra, he is a god who is known for his jalâsha-bheshaja, effective medicine, and he is called Mrityunîjaya, the conqueror of death. This god who has developed himself in the post Vedic literature into a god known for his matted hair, skin-clothing, tapas and asceticism seems to have been identified by the Paurânicos with the Vâtarasana Muni Kesin of the *Rig-veda* X. 136 who drinks the cup of visha, and therefore it would appear Rudra is made to swallow the poison spoken of in our legend. Nîlagrîva as a name of Rudra having existed even in the Vedic days, the Paurânicos had simply to utilize him in this story and say that he became blue-necked because he swallowed the poison.

Regarding Rudra's being overpowered by love by seeing Vishnu's Mohinî or bewitching female form, it may be asked, Is this incident added in the Bhâg.-purâna in order to extol Vishnu at the expense of Rudra by showing that even

* Verses 15 and 16 are about a thing called Kushumbhaka, the meaning of which is not clear.

he was not able to get over Vishnu's *mâyâ*? That may be the outward appearance of the riddle, but the *Purâna* could not have forgotten the real nature of Rudra as the destroyer of Cupid. We have seen in the essay on Kumâra that Rudra's marriage with Umâ even after his destroying Cupid is his spiritual marriage with *Brahmavidyâ*. So here also, as Rudra is the great *Vâtarasana* ascetic *ûrdhvaretas* or *ûrdhvanth*, the wonderful *retas* that flows as gold and silver can only be the most precious enlightened Self, the *Retas* of Mind, as explained in connection with Kumâra. To the Knower there is not a greater Beauty than the Supreme Self in whose embrace he feels extreme spiritual joy.*

Kâmadhenu or *Surabhi* is that wonderful cow from whom the gods could milk the fulfilment of any desires they might cherish. Similarly the tree *Pârjâta*, otherwise called *Kalpavriksha*, is the wonderful tree yielding to the gods all their wishes in the shape of fruits. The knowers ought to be *satya-kâmas* and *satya-saikalpas*, desiring only for that which ought to be desired. When the Self of universal love is obtained, every desire is satisfied; the Self is the wonderful Cow and the Tree. These and the other objects may have been subsequent additions to the story whose original concept was probably confined to the obtaining of the nectar only. In several stories I have taken the *Apsaras* nymphs to be utilized as representing all the good qualities and therefore they are the common women loved by all the knowers, and as their name is derived from water, they are accommodated in this story by saying that they too sprang forth from the churned water. The *Srî* which Indra loses by his disregard of asceticism—represented by *Durvâsas*—seems to be the wealth of spirituality and not the worldly wealth. There is the Vedic saying that (the knowledge of) *Rik*, *Sâman* and *Yajush* is the Immortal *Srî*, Wealth, of the

* About this spiritual embrace the *Bṛh.-Ar.-up.* IV. 3, 2, 21 says: 'tad yathâ priyayâ striyâ samparishvaktô na bâhyam kiñkana veda nântaram evam evâyam purushah Prâjñena Âtmanâ samparishvaktô na bâhyam kiñkana veda nântaram'.

good *; and so the goddess *Śrī* that springs forth may be taken to be *Brahma-vidyā* who, in the *Taitt. Upanishad*, is called *Bhārgavī Vārūṇī Vidyā*. In that *Upanishad* the teacher is *Bhrigu*, son of *Varuna* and so the *Vidyā* taught by him is called *Bhārgavī Vārūṇī*. Among other names our goddess *Śrī* has the name of *Bhārgavī*, and as *Vārūṇī* can be taken in the sense of the daughter of *Varuna*, the king of ocean, *Śrī* is made to spring from the ocean—the ocean of the heart. But this name *Vārūṇī* must have been the name also of the spirituous liquor *surā* whom lovers of drink no doubt regarded as their goddess, the daughter of the god of liquids, and so she too is included in order to make the *Devas Suras* by a pun, and not liking the *Devas* to be drinkers of *surā*, the *Bhāgavata-purāṇa* takes care to say that the *Asuras* took her. One of the names of the elephant is *vāraṇa*, that which wards off or opposes, and *vāri*, water, seems to be derived from the same root and to mean that which opposes or rushes; and so it may be as a pun that the elephant, the sign of wealth and royalty, is made to spring from the water. When the royal elephant is thus evolved, the royal horse also follows suit, but *Indra's* sovereignty symbolized by these must be taken in the sense of ethical and spiritual sovereignty.

The springing of the moon also from the ocean is a myth which seems to have originated from his name *abja*, water-born, a name which must have arisen by likening him to *sankha*, conch. He is assigned to *Siva* because *Siva* is *Kandrasekhara*, having the moon in the hair of his head, a name which I have explained elsewhere (*Vide pp. 89-91 ante*). I do not know what the gem *kaustubha* means.

Although it is the sky of the heart, likened to the ocean, that is really churned, still as the outward garb of the riddle refers to the ocean, it is likely that some phenomena of nature are utilized as metaphors. In India the wind has two prevailing, alternative directions, from south-west

* ' *Rikāḥ sāmāni Yajūmshi, sâ hi srīr amritâ satām.*'

in the summer months, and from north-east in autumn and winter. The wind therefore is like a huge, hissing serpent that may be fancied to be drawn alternately by the two opposite powers of the periods of Day and Night, churning or agitating the seas, and the sky-ocean of the atmosphere, and producing the beneficent rain of bright summer, and the killing cold and frost of dark winter. Our ocean is of salt water, but the sky-ocean is of sweet water showering the sweet rains, and as sweet water is payas, meaning also milk, there is the riddle that the milky ocean was churned. This is all that can be said of the phenomenal garb of the story. It is only the esoteric meaning of it that can explain its details and teach a useful, moral and religious lesson.

THE MAN-LION.

Immediately after the story about the Boar incarnation of Vishnu, the *Harivamśa*, adh. 231—238, narrates the story about Vishnu's Man-lion incarnation. Briefly it is to this effect :—

Hiranyakasipu, the Ādipurusha or First of the Daityas, performed a great tapas, immersed in water for thousands of years. Pleased with his tapas and his *sama*, *dama*, and *brahmacarya* (equanimity, self-control, practise of sacred knowledge), the god Brahmā appeared before him with the Vasus, Rudras, Ādityas, Maruts, Yakshas, Rakshases, Kinnaras, all the directions, rivers, seas, stars, planets, Devas, Brahmarshis, Rājarshis, Siddhas, the Seven *Rishis*, Gandharvas and Apsarases, and told him that he would grant him anything he might wish for. Hiranyakasipu said : ' Let none of the Devas, Asuras, Yakshas, Uragas, Rākshasas, men, and evil spirits be able to kill me with any kind of weapons, either wet or dry, either in day or night, either in heaven, or in the sky or in the earth, or in the nether world. But let me be killed by one who may be able to kill me along with all my belongings (*sabhṛityabalavāhanam*) by a single stroke of his hand. Let me become the sun, moon, Vāyu (wind), *Hutāsana* (the fire), water, the *antariksha* (atmospheric region), all the directions, all the stars, *Kāma*, *Krodha*, *Varuna*, *Vāsava* (Indra), *Yama*, *Dhanada*, the god of wealth and of the Yakshas and *Kimpurushas*—all these I myself should be. Let all kinds of heavenly weapons attend upon me and be available to me.' The god Brahmā granted all this. But as soon as Hiranyakasipu obtained this boon, he molested the Brāhmins, defeated the Devas, took possession of heaven and the three worlds, and made the Daityas fit to be worshipped in sacrifices in the place of the Devas. Solicited by the Devas, Vishnu made up his mind to kill Hiranyakasipu, and, going to the side (the jungle) of the Himālaya mountain, assumed the *Narasihma* (man-lion) form, half of which was that of man and the other half of lion, a form as brilliant in splendour as the sun and moon. In this form, and with no other associate than the syllable *Om*, he went to the *sabhā* or hall of Hiranyakasipu, a hall situated on *Nākapriśṭha*, the back of heaven, capable of travelling in the sky at will, surpassing the sun and moon in splendour, and one in which neither hunger nor thirst was felt. [Here comes a long description of the hall, its contents, and the names of the

Daityas that were seated in it, including *Dasagrîva* and *Vâli*.] Seeing him, all the Daityas exclaimed, 'What a form of splendour!' *Prahrâda*, the son of *Hiranyakasipu*, saw with divine eyes (*divyena kakshushâ*) that the Lion was *Deva* (God) himself, and he addressed his father thus: 'This divine Man-lion form, which is *avyaktaprabhava* (one whose origin is a mystery), was never seen nor heard before. It looks as if it portends destruction to the Daityas. In the sarîra or body of this Man-lion are located all the seas, rivers, mountains, sun, moon, stars, planets, *Agni*, *Dhanada*, *Varuna*, *Yama*, *Sakra* (*Indra*), *Maruts*, *Devas*, *Gandharvas*, &c., the god *Brahmâ*, the god *Pasupati* (*Rudra*) in his forehead, the earth, the sky, all the worlds, things movable and immovable, the progenitor *Manu*, the Fathers, all the creatures, yourself, myself, and all the Daityas. The whole universe is seen in him as in (a mirror like) the clear moon.' Hearing this *Hiranyakasipu* ordered the *Dânavas* to catch the Lion, or, if catching was not possible, to kill him. But the Lion roared and demolished the hall. Then *Hiranyakasipu* himself discharged all his weapons [a long list of them comes here], but they were not able to make any impression upon the Lion. Many *Dânavas* were killed by him and their *mâyâs* (magical powers) rendered ineffectual. Then *Hiranyakasipu* became very angry, with the result that the universe was enveloped in darkness, and there occurred many evil portents [a long list of them comes here]. He questioned his priest *Sukra* about them. *Sukra* said, 'In the country in which such portents occur, either the king would be killed or his sway taken away.' So saying, he pronounced his '*Svasti*' benediction and went home. Then *Hiranyakasipu* took his *gadâ*, club, and sallied forth in great anger like the First-born Boar (*vârâha iva pûrvaja*),* shaking the earth. [Here comes a long description of the effects produced in all places by the shaking of the earth.] The terrified *Devas* implored the Lion to kill *Hiranyakasipu*, and accordingly in the fight that ensued, the Lion, whose associate was the syllable *Om*, dealt a blow by the nails of his hand and killed *Hiranyakasipu*. The *Devas* and *Brahmâ* praised the Man-lion *Vishnu*. [Here comes a long praise extending over many verses, nine of which have this chorus repeated nine times: *tvâm âhur agryam purusham purânam*: 'Thou, the wise say, art the Best Ancient Purusha.']

About this Man-lion incarnation of *Vishnu*, the *Vahni-purâna*, quoted in the *Vâkaspatya* under the word *Hiranyakasipu*, says:—

Daitya Hiranyakasipu performed a great *tapas* for a thousand years with head downward and without taking any food. *Brahmâ* was pleased with him and told him to ask for a boon. He said, 'I want

* This is an allusion to the Boar form of *Vishnu*.

indestructibility by all with any kind of weapons either in day or in night. I should conquer all and have *sarvadevatva*, the quality of being all the gods, with the (eight) *aisvaryas* or lordly attainments called *animâ*, &c.' Brahmâ said, 'Be it so,' and gave him also a celestial (*divya*) *sabhâ*, hall. This ancient *Hiranyakasipu* is sung in [old] *slokas*, fame-proclaiming verses.* Whatever [direction] King *Daitya Hiranyakasipu* traversed, there all the *Devatâs* and *Rishis* saluted him. Such was the greatness of *Daitya Hiranyakasipu* formerly. He reigned for fourteen *Manvantaras*, becoming himself *Agni*, *Moon* (*Soma*), *Vâyu*, *Indra*, *Water* (*Varuna*). To him *Vishnu* (in the form of) *Narasihma*, *Man-lion*, became *Mrityu* (*Death*). He was torn with the nails only (of *Man-lion*), for the nails are heard to be neither dry nor wet.

Under the word *Nrisihma*, the *Vâkaspatya* quotes *Agni-purâna*, which says that assuming the form of *Man-lion* *Vishnu* entered the *sabhâ* of the lord of the *Daityas*.

The *Vishnu-purâna*, I., adh. 16—20, in speaking about *Hiranyakasipu*, gives a long description of his persecuting his own son *Prahlâda*, because the latter proves himself to be a *bhakta*, devotee, of *Vishnu*. It is to the following effect :—

Becoming elated by the boon obtained from Brahmâ, *Hiranyakasipu* conquered the three worlds (i.e., the whole universe) and performed *Indratva*, the function of *Indra*, becoming himself *Savitâ* (*sun*), *Vâyu*, *Agni*, *Varuna*, *Soma*, *Dhanâdhipa*, *Yama*, and eating all the sacrificial oblations himself. Sung by the *Gandharvas*, he enjoyed all pleasures and was fond of drink. His son *Prahlâda* was a young boy studying under the family teachers. One day he questioned his son as to what good lesson (*subhâshita*) he had learnt as being the very essence (*sârabhûta*) [of knowledge]. *Prahlâda* said, 'Hear, O father, composedly the essence (of knowledge) that is lodged in my *ketas*, soul or mind : *Akyuta*, the Indestructible (*Vishnu*), without beginning, middle, or end, with neither increase nor decrease, is the Cause of all causes Whom I salute'. Hearing this *vipaksha-stuti* or praise of the opposite side, *Hiranyakasipu* got angry and took the teachers to task. They denied having ever taught the boy what he said, and the boy, when asked, 'Who taught thee this?' replied, 'The Teacher of the world is *Vishnu* stationed in the heart; without Him, the Supreme Self, O father! who can teach whom?' The father : 'Fool! Who is *Vishnu* whom you mention again and again undaunted in the presence of me, the *Isvara* or lord of the Universe?'

* *Sloka* means not only verse, but also fame, reputation.

The son : Vishnu is He Whose great place or state (paramam-padam), not describable by word, is contemplated by the Yogins, from Him the universe has sprung, He is (the Self of) the universe, the Great Lord (Paramesvara).' *The father* : 'While I am existing, where is another having the epithet of Paramesvara? Prating like this again and again, you are courting death.' *The son* : 'Not only to me, O father, but to all people and to yourself is Vishnu the Brahmabhûta, the Creator and Destroyer (dhâtâ and vidhâta), the Great Lord. Be kind. Why are you angry?' *The father* : 'Ah! What evil-doer has entered into this boy's heart that he prates like this?' *The son* : 'Vishnu has entered not only into my heart, but has encompassed the universe and is everywhere yoking me and you and all in our works.' Prahlâda did not give up Vishnu even after a further tuition under the Daitya teachers. His father ordered his being killed, thinking that he was inimical to svapaksha, his own side. All kinds of weapons were used, serpents were made to bite him, elephants were made to trample him under their feet, but by his praise of Vishnu no harm came to him. He was then put in burning fire, but it became cool. His teachers rescued him from his father saying that they would try their teaching again upon him, but instead of his being converted, he preached Vishnu to his comrades, the other Daitya boys of the school. Seeing this, the teachers gave him up back to his father. The most deadly poison called hâlâhala was then administered to him, but he digested it. Krityâ or sorcery was then tried, but, unable to do any harm to him, it recoiled upon the priests who were employed in it and killed them. He took pity upon them, prayed to Vishnu, got them resuscitated, and said to them that he was friendly to all. Hearing this they blessed him to prosper, and went away. The mâyâ or magic of Asura Sambara and many other means of destruction were availed of; but he praised Vishnu in a long stotra, concluding thus : 'Salutation again and again to Vishnu, in Whom is all, from Whom has come all, and Who is the support of all. By reason of His sarvagatva or all-pervasion, Himself I have become, from Me has come all. I am all, in Me is all. I myself am the Eternal, Incorruptible Great Lord, Self-supported, Brahman, Great Puman (Purusha) in the beginning and end!' Thus he contemplated Vishnu by abheda, non-separation, from himself, and getting Tanmayatva, assimilation or oneness with Him, he regarded himself as Vishnu, being quite oblivious of himself and any other thing (than Vishnu). In this Yogaic state, he was able to pass through the tortures of persecution and come out unhurt. Then he remembered himself to be Prahlâda and again praised Vishnu, Who appeared before him and told him to ask for a boon. He said : 'May I have steadfast bhakti, loving-faith, in Thee always,

and may my father be freed from the sin of persecuting Thy devotee.' Vishnu was pleased to comply with his wish, and also say that nirvāna would come to him in the end. So saying Vishnu became invisible, and Prahlāda returned home and prostrated at the feet of his father, who now lovingly embraced him and, smelling him on the head with tears in his eyes, said: 'O son! live.' Prahlāda dutifully served his father. On his father meeting uparati, death or quiescence, from Vishnu in the form of Man-lion, he became King of the Daityas.* He reigned justly and obtained nirvāna in the end.

The Bhāgavata-purāna VII. adh. 2—10 gives an elaborate account of Prahlāda's persecution by his own father. It says nothing about Prahlāda's asking Vishnu to forgive his father, or about his reconciliation with him. On the contrary it says that the persecution of Vishnu's devotee Prahlāda was the cause of his father's death. After the details of the persecution, the story in the Bhāg.-purāna says to this effect:—

In spite of the persecution Prahlāda continues to avow his firm faith in Vishnu, and his enraged father, with sword in hand, says, Where is the lord of the universe other than myself? If he is everywhere, why is he not seen in this pillar? I shall cut off thy head, let Vishnu protect thee. So saying, he gave a blow with the sword to the pillar of the hall. From that very pillar, in order to prove the devotee's word about His omnipresence, Vishnu sprang forth in the form of Man-lion and killed Hiranyakasipu.

Thus, according to this Purāna, the Man-lion does not come from outside and enter the hall, but springs forth from its pillar itself. For this idea, and also for another which is popularly current, viz., that the Daitya was killed on the lap of the Man-lion seated on the threshold of the hall at the time of the evening twilight, there seem to be other Paurānic stories much more ancient than this Purāna.

This Purāna adds a circumstance to account for Prahlāda's knowledge of Vishnu even in extreme boyhood. Questioned by the other Daitya boys as to how he got his knowledge without anybody teaching it, he says to this effect:—

When my father was at his tapas (intent upon his becoming all

* The original is this:

Pitray uparatim nite Narasihmasvarūpinā

Vishnunaṁ so'pi Daityānām Maitreyābhūta patis tatah.

the Devas, &c.), the Devas attacked the Daityas, and Indra forcibly carried away my pregnant mother with me in the womb. On the way *Īśhi Nārada* happened to meet Indra, rescued her from him, and protected her in his own hermitage, imparting to her the gist of dharma and knowledge. Being a female she was not able to retain the knowledge long, but I that was in the womb imbibed the knowledge and have retained it firmly.

In the *Rāmāyana*, *Sundarokāṇḍa*, Sarga 20, verse 28, *Rāvana* says to *Rāma*'s wife *Sītā*, whom he has forcibly brought and confined in the *Asoka* forest in his island of *Laṅkā*, that *Rāma* would never be able to rescue her from his hands, like *Hiranyakasipu*'s *Kīrti* that fell into the hands of Indra.* The commentators *Govindarāja* and *Maheśatīrtha* say that *Kīrti* signifies *Hiranyakasipu*'s wife, who according to the *Bhāgavata-purāṇa* was rescued from Indra's hands, that his wife is figuratively called his *Kīrti*, Fame,† and that the simile used by *Rāvana* is a *vaidharṃya-drishṭānta*, meaning that *Sītā* should never hope to be rescued like *Hiranyakasipu*'s wife rescued from Indra. It is doubtful if by Fame the *Rāmāyana* meant a wife in real corporeal form. Evidently the *Rāmāyana* refers to an old legend about the personified Fame of *Hiranyakasipu*, by securing whom the god Indra also becomes famous. The *Taitt.-brāhmaṇa* I., 5, 9, calls *Prahrāda Kāyādhava*,‡ explained by *Sāyana* to mean the son of *Hiranyakasipu*'s wife *Kayādhū*. What *Kayādhū* means is not known. The *Bhāgavata-purāṇa* VI., 18, 12, says that *Jambha*'s daughter

* *Na kāpi mama hastāt tvām prāptum arhati Rāghavaḥ*
Hiranyakasipoh Kīrtim Indrabastagatām iva.

† “*Bhāryāharāṇam eva Kīrtiharāṇam iti bhāvaḥ.*”

‡ This is said in a legend in praise of the rite called *isṭi* to this effect: The Devas and Asuras prepared to fight with each other. *Prajāpati* concealed his first son Indra, lest the powerful (*baliyāmsaḥ*) Asuras should kill him. (Similarly on the side of the Asuras) *Prahrāda Kāyādhava* concealed his son *Virokana*, lest the Devas should kill him. But as there can be no successful war without a king, the Devas found out (the concealed) Indra by the (merit of the) *isṭi* rite. Further on, in the concluding portion of I., 5, 10, the *Taitt.-brāhmaṇa* says enigmatically about *Prahrāda* thus: ‘*Prahrāda Kāyādhava* placed his son (in the earth). That (part of the earth) became *pradara*, rent open.’ Therefore water should not be drunk from a rent or crevice in the earth.

Kayādhru became Hiranyakasipu's wife and mother of four sons, namely Prahlāda, Anuhlāda, Samhlāda and Hlāda. This it says after saying that the wife of Urukrama Vāmana (the wide-striding dwarf incarnation of Vishnu) was Kīrti (Fame), whose son was Brīhat-sloka (Great Praise), whose sons were Saubhaga (Happiness) and others. This is preceded by similar personifications of qualities and of sacrificial objects, such as the sun's becoming the father of the Sāvitrī verse, of the three vyāhritis, of Agnihotra, of sacrifices, &c., and Bhaga's marrying Siddhi (Religious Success) and becoming the father of Mahiman (Greatness) and Āsīh (Benediction). While the Vishnu and Bhāgavata Purānās read the name as Prahlāda, the Hirivamsa follows the Taitt.-brāhmaṇa in reading it as Prahrāda, and it says that the brothers of Prahrāda, the son of Hiranyakasipu, were Samhrāda, Anuhrāda, Hrāda and Hrada, and that Prahrāda had three sons, Virokana, Jambha and Kuñja. This, so far as Jambha is concerned, is contradicted by the Bhāg.-purāṇa which, as stated above, makes Jambha the father of Hiranyakasipu's wife. The Mahābhārata I. adh. 65, slokas 17—21, in giving the genealogy of the Daityas, says thus: Hiranyakasipu was the only son* of Diti (one of Kasyapa's wives); he had five sons, Prahlāda, Samhlāda, Anuhlāda, Sisi and Bāshkala; Prahlāda had three sons, Virokana, Kumbha and Nikumbha; Virokana's only son

* The Harivamsa and Bhāg.-pūrṇa, however, say that Hiranyāksha, killed by Vishnu in his Boar incarnation, was the brother of Hiranyakasipu. The former, in the story about the Boar, says that Hiranyāksha was the king of the Daityas with Hiranyakasipu as yuvārāja (adh. 227, v. 14). This implies the former to have been the *elder* brother. But in dealing with the Vāmana incarnation further on, the Harivamsa says that Hiranyāksha was the *younger* brother of king Hiranyakasipu. The idea of these two having been brothers seems to be a recent one, based on the coincidence of the two names being connected with the word *hiranya*, gold. Still more recent seems to be the idea found in the Bhāg.-purāṇa VII. 1, 36—49, that these brothers were formerly the door-keepers of Vishnu's heaven, and that as they prevented the naked infant-Rishis Sanandana and others from entering it, not knowing that in their infant forms they were sages, they were cursed by them to be born as Asuras in three births, first as Hiranyakasipu and Hiranyāksha, then as Ravana and Kumbhakarna, and then again as Sisupāla and Dantavakra.

was Bali, whose son was Asura Bâna, the attendant of Rudra. Thus the Mahâbhârata also reads the Daitya king's son as Prahlâda. There is Vedic precedence for this reading also, for in the Kaush.-br-up. III. 1, Indra says: In the highest sky (divi), surpassing many sandhâs (limits?), I have cut down the Prâhlâdis or Prâhlâdîyas, in the mid-region (antariksha) the Paulomas, and in the earth the Kâla-kânjas. The Râmopâkhyâna in the Aranyaparvan of the Mahâbhârata likens the fight between Vâli and Sugrîva to that between Indra and Prahlâda, so that there seems to have been an old legend about the fight between Indra and Prahlâda. In the Harivamsa also, Prahrâda is not the mild devotee that he is in the Vishnu and Bhâg.-purânas. Indeed, in the Deva-Dânava battle that ensues again in connection with the Vâmana incarnation of Vishnu, narrated immediately after the Man-lion incarnation, the Harivamsa makes Prahrâda fight on behalf of his grandson Bali against the Devas. Read as Prahrâda, the name means 'one who roars or cries,' a fit name to be applied to the head of the fearful Asuras, the powers of darkness. Read as Prahlâda, it means one who is refreshing, cool, delightful. In the Anusâsanaparvan of the Mahâbhârata, adh. 14, slokas 74—76, it is said that Dânava Hiranyakasipu obtained his greatness by pleasing Siva by his tapas, and that his son was Mandara, which name means 'one who exhilarates.'

It looks as if Prahrâda or Prahlâda who fights with the sun Indra in the sky is a metamorphosis of the moon Soma, viewed as a terrible Daitya by reason of his being the lord of night; but viewed in the friendly aspect he is the delightful moon, the exhilarating, immortal Soma drink of the Devas.

Prahrâda's son Virokana also is a name which can be applied to any shining object. According to the Vâkaspatya, it has been applied to the sun, moon, and Agni. In the Khând.-up. VIII. 8, 7 and 8, Indra on the side of the Devas and Virokana on the side of the Asuras go to Prajâpati to know the Self. Being made to see their reflection in the water, Virokana mistakes the body itself that is reflected

for the Self and goes home, but Indra returns not satisfied with the reflection, and succeeds at last in knowing the bodiless, immortal Self. Thus the sun Indra is utilized to represent the successful knower, while the moon Virokana, utilized in the adverse aspect, is one who does not know.

Virokana's son Bali, meaning 'the Powerful,' seems to be another metamorphosis of the moon, who as the lord of the Soma juice represents power, strength.

In the olden days legends after legends of the fight between the Devas and Asuras seem to have arisen and been flowing as folklore, with divergent versions of them, and when the time came for putting them in the epics and Purāṇas at different periods in some supposed chronological order, the names of the Asura actors in those legends seem to have been worked into a sort of genealogy or kinship with much confusion in it, for no two accounts agree in respect of many of the names.

Although there is much divergence in the legends about the Man-lion, still they all agree in the fact that Hiranyakasipu became all the Devas, &c. himself by means of his tapas. The *Brih.-ār.-up.* I. 4, 10—15 is about the contemplation of the Self only as the true loka, world, and it quotes *Rishi Vāmadeva's* song, *Rig-veda* IV. 26, 1 : 'I have become Manu, I have become Sūrya (the sun), I am the sage Kakshī-vān, I am the holy singer.' * This is quoted also in *Brahma-sūtra* I. 1, 31. Therefore when Hiranyakasipu becomes himself all the Devas and all creatures; when the knower says, 'I am the universe,' 'I am Svarāt or Self-king,' the worldly people may look upon him as being very proud, as having killed all distinctions at the altar of Self; but in the eye of the *Sāstra* this riddle means that, far

* The *Brih.-ār.-up.*, as interpreted by Saṅkara and Rāmānuja, says that Vāmadeva sang about himself saying, 'I have been Manu, Sūrya,' &c. But the *Anukramanī* attributes the song either to Vāmadeva or to Indra. In the next hymn, i.e., IV. 27, 1, which is quoted in *Ait.-ār.-up.* II. 5, 1, 13—15, the *Rishi* says of himself as having known everything even when he was in the womb. Curiously the *Bhāg.-purāṇa* makes *Prahlāda* to know Brahman even when he was in the womb.

from being selfish, such a man loves all creatures as himself. The Sacrifice Purusha is the Self of the universe and is sarvadevamaya, all the gods put together, and my conjecture is that the paradoxical Daitya Hiranyakasipu is both the Sacrifice Purusha and a Great Sacrificer, and that Vishnu's killing him means his obtaining Sacrifice. This conjecture is based on the following indications:—

(1) The Taitt.-br. III. 9, praises in Anuvâka 19 the *Asvamedha* Sacrifice by twelve names, Vibhu, Prabhu, Tejasvî, Brahnavarkasî, &c., followed in the next Anuvâka 20 by a direction for immolating the horse: a blanket, called târpya because it is besmeared with clarified butter, is spread on the ground; the blanket is then covered by a hide called krityadhîvâsa; on it is spread hiranyakasipu (neuter), a golden bed, with rukma, explained to be a golden plank; and on this bed the horse is immolated. This seems to be the meaning of the Anuvâka, if I have correctly understood Sâyana's commentary. If we take the horse to represent the Sacrifice Purusha, the Victim, the name Hiranyakasipu (used in the masculine), would mean 'one who has golden bed,' and would indicate the personified *Asvamedha* Sacrifice.

(2) In the genealogy of Agni in the Ângirasopâkhyâna in the Mahâbhârata Aranyaparvan, it is said (adh. 221, slokas 15-22) that Nisâ (Night), the third wife of Agni Prajâpati Manu *alias* Bhânu gave birth to a Kanyâ, girl, to Agnîshomau (Agni and Soma), and to five fires, namely Vaisvânara, Visvapati, Sannihita, Rishi Kapila who is Agni the promulgator of Sâṅkhyayoga,* and Agranîh, that the said Kanyâ is Agni Svishtakrit and is called Rohinî, the daughter of Hiranyakasipu who became both wife and husband Prajâpati. This is the sense of the slokas, if I

* The original is this:

Kapilam paramarshim ka yam prâhnr yatayah sadâ

Agnih sa Kapilo nâma Sâṅkhyayogapravartakah.

The commentator says: 'Sâṅkhyam nirîsvarasâstram tadrûpo yogaḥ tasya pravartakah.' This is the same text that is referred to in lines 1 and 2 on p. 114 *ante*. It is extremely doubtful whether the Sâṅkhyâ spoken of in this text is the Nirîsvarasâṅkhyâ.

have correctly understood them and the commentary. The commentator does not explain the word *Hiranyakasipu*; it is evident that it is used as an epithet of *Manu Prajâpati*, otherwise there would be the anomaly of the girl being the daughter of two persons, *Manu* and *Hiranyakasipu*. About the same person being husband and wife, the commentator quotes the *Bṛih.-âr.-up.* I., 4, 3, according to which the Self as *Purusha*, in order to create the creatures, doubled himself as husband and wife, who, springing from him, regarded herself to be his daughter and yet he treated her as his wife. This *Rohinî* takes us to the story in the *Ait.-brâhmana*, according to which *Prajâpati* treats his own daughter *Rohinî* as wife, and *Rudra* shoots him. *Rudra* of that story is the star *Sirius*, *Prajâpati* is *Orion*, having the Belt in the middle fancied to be the arrow shot into him by *Sirius*, and *Rohinî* is the star *Aldebaran*, *vide* Vol. I., p. 478, where is quoted the *Satap.-br.* also, which clearly identifies *Prajâpati* with *Sacrifice*.

(3) If *Hiranyakasipu* is *Sacrifice* whose starry form is *Orion*, his *sabhâ* travelling in the sky seems to be the quadrangle of *Orion*, here likened to a hall. The spirit of *Sacrifice* is in that hall. Although *Vishnu* himself is *Sacrifice*, still in several stories, such as his killing *Madhu* and *Kaitabha* (pp. 137—140 *ante*) he is phenomenally represented in the sun because he is one of the *Âdityas*. Therefore his killing *Hiranyakasipu* means phenomenally the same thing as the older Vedic idea of *Indra's* being *Makhaghna* and *Indra's* shooting the Boar of *Sacrifice*. In the bright half of the year, *Vishnu* as the sun comes in conjunction with the *Orion Hall*, and as it sets in his light, it is fancied he demolishes the Hall and kills *Sacrifice Hiranyakasipu*.

(4) The Vedic story of *Indra's* shooting the Boar of *Sacrifice* has (as shown in the essay on the Boar) the additional feature of his asking the *Asuras* to grant him only as much ground as a she-jackal can go in three steps, and then of his assuming the form of a she-jackal, measuring the whole earth by three steps, and thereby obtaining her

as his widespread Altar, *vide* p. 192 *ante*, where an explanation of this is given. Similarly it is noteworthy here that the Harivamśa, while in one place it gives the story of the Man-lion killing Hiranyakasipu, says in another place (adh. 221, ślokaś 8—13) that Viśnu as Vâmana begged for three steps of ground from the Daitya King Hiranyakasipu when the latter was performing a sacrifice, and measured the whole world by three steps, so that the Asuras losing all their ground had to go to the netherworld. This seems to mean that when the Asura or Great Sacrificer Hiranyakasipu, located in the Orion sacrificial ground, allows the sun Viśnu to stride through it, the powers of the darkness of winter are routed. Further on, in connection with the Vâmana incarnation of Viśnu, the Harivamśa narrates the popular Purânic story, according to which it is Hiranyakasipu's grandson Bali that gives three steps of ground for Viśnu's trivikrama feat. In another Essay in which that story will be dealt with we will see how sublimely righteous Asura Bali is.

(5) In the Brâhmanas Sacrifice Viśnu is noted for his Fame. By embracing him Indra also becomes Fame.* The Taitt.-br., III. 1, 5, 7 says: Viśnur vai akâmayata punyam ślokaṃ śrīvîya na mâ pâpî kîrtir âgakḥhet: "Viśnu desired, May I hear a holy verse; may no ill-re-nown reach me."† From this is derived the Purânic idea that Viśnu is Punyasloka, of holy fame (one whose fame is sung in holy verses). The Satap.-br. I. 2, 5 (quoted in Muir, IV. p. 122) identifies Viśnu Vâmana with Sacrifice, and so Vâmana's Paurânic wife Kîrti seems to be the Fame of Sacrifice. If as I think Hiranyakasipu is Sacrifice, it is noteworthy that he too is praised in ślokaś, and that his Kîrti is obtained by Indra, just as Sacrifice-Viśnu's Fame is obtained by him.

(6) The Soma is called Suta, pressed or extracted, and Suta means also the son. If Prahâlâda is the exhilarating

* *Vide* Satap.-br., Taitt.-âr., and Pañikavimśa-br., quoted in Muir, IV. pp. 124—129.

† Muir, IV. p. 129.

Soma, he may well be fancied to be the son of Sacrifice—the juice of Sacrifice. To the sun Vishnu the Orion-Sacrifice is the paradoxical Dānava by striking whom he obtains his summer glory phenomenally, but spiritual glory esoterically, as his accompaniment the sacred Udgîtha ‘Om!’, uttered as the gambhîra nâda or deep sound proceeding from the throat of the Lion, is the always repeated Self-Realization Word of the sun Vishnu himself as the ideal Knower. But to the moon Soma the sun is everything as he gets his light from him, and so Prahlâda finds the whole universe in the sun-emblem of Vishnu when the latter enters the hall of his father—of Sacrifice.

Thus, the esoteric vein of thought underlying the phenomenal garb of the story would indicate Sacrifice-Vishnu Purusha, the Self of the universe, to have as the Highest Purusha or Man realized himself by conquering Sacrifice-Hiranyakasipu. There are such Vedic expressions as the conquering of Heaven, meaning thereby the obtaining of Heaven; and if the hall is demolished and the body killed, it is because the Infinite Sacrifice, whom nothing can circumscribe or contain—He himself being All-Container—must as the Highest Knower kill the phantoms of body and house that are put on Him by the ignorant and selfish world.

But has not the body-demolishing Man-lion himself a strange body? No, it is not body. The Man-lion is a riddle meaning the eternal immortal bodiless spiritual state of the Knower mentioned in the *Khând.-up.* VIII. 12, 1—3 as being Uttama Purusha free from the perishable body. It is this Upanishadic name, Uttama Purusha, that has become Purushottama, one of the names of Vishnu. He is the Highest Purusha or Man evidently because he is the Antaryâmi in all puras, towns, i.e., creatures; and Purushottama, when expressed by another word, is Nara-sihma, the Best Man, for lion, tiger, bull, &c., compounded with the word nara, man, makes him nara-sreshtha, the best of men. But if for the sake of riddle the compound word Nara-sihma is taken literally, we will get the Man-lion, whose form is the

compound of man and lion. The Formless Antaryâmî is to be mentally seen in all forms, discarding all idea of his having any form that can circumscribe him. He is Infinite and cannot be circumscribed. Therefore the riddle of the strange Man-lion form seems to be intended to set the Vedântin to think about and discard the form, the husk, and get at the kernel, the Formless Infinite Best Man. If He was simply in one body, He would have been limited and selfish like the man who mistakes his body itself to be all that he is. No, He as the Antaryâmî in all has his footing in all creatures, without being circumscribed by their bodies, but being above all their individual selfishness, and loving all alike as himself. Being in all bodies in this manner, He is Nara-sihma.

But the altered version, according to which Prahlâda is persecuted and the Man-lion springs from the pillar at the sword-cut of Hiranyakasipu, seems to view the latter as the soul jīvâtman, who too should regard himself as Yajña, Sacrifice. The object of sacrifice is to offer the jīvâtman as the pasu, victim, for the pasu that is immolated represents the sacrificer vicariously. Having all the senses which in the Upanishads are called Devas and Rishis, he too is sarvadevamaya, consisting of all the Devas. The riddle of Prahlâda's persecution by his own father is in keeping with his being the sacrificial Soma. Soma, who is the Life and Light of Sacrifice, is Suta, 'he who is pressed', and Suta means also Son. The jīvâtman in order to obtain immortality must become the father of this gladdening Son Prahlâda, and as that Son in the shape of the Soma plant is beaten, crushed, and pressed in order to become the sacred beverage, it is riddled that he was persecuted, but being amṛita, the drink of immortality, he does not die, but with his sound of dripping down through the strainer pavitra,* accompanied by the chant of the priests, let us fancy the form of his name as Prahrâda to have been utilized by the Paurânic poet in the sense of

* The Vedic verse Rv. IX. 96, 6 'Brahmâ Devânâm padaviḥ kavînâm', &c., about Soma says, 'Somaḥ pavitram atyeti rebhan'.

the crier, crying out under the persecution that the Self of the universe, the Rest of the Knower, is Vishnu, the Antaryâmî in the hearts of all. The pillar of the hall from which the Man-lion springs strikes me as a riddle. It must have a hidden meaning which I shall try to explain. It will be seen that Prahlâda appeals to the Antaryâmî, the Lord of the Heart. In the Upanishads the heart is called *āṅgushtā*. *Āṅgu-shtā* means the thumb, in the sense of its being the strongest of the fingers, in *āṅgu*, hand, and the heart is called *āṅgushtā* because it is said its size is of the thumb. It is figurative names like this that are capable of giving rise to riddles. *Āṅga* means not only a limb, but the whole body, and the body is *pura*, town, house, or hall of the soul. Since the heart *āṅgushtā* is situated in the body *āṅga*, and is the very life and support of it, it was not too much for our riddling Paurāṇic poets to have looked upon the heart *āṅgushtā* as that which *stands* in the body-house as the very *standing* pillar supporting it. From the heart thus riddled into the pillar, the Lord of the Heart springs as soon as the sword-cut is given. This seems to mean that the *granthi*, knot or tangle, of the heart, as harbouring doubt, should be cut with the sword of knowledge before the Lord can be seen.* As soon as the tangle is cut the Lord reveals himself and puts an end to the *samsâric* body of the *jīvâtman*. Thus *Hiranyakasipu* is not a demon, but a great sacrificer and knower.

The riddle is all right when the hidden Vedântic meaning is known. But outwardly there is in the story the spectacle of a great devotee being the cause of the death of his own father, however cruel the latter may have been to him. The *Vishnu-purâna* seems to have been unwilling to exhibit this view of the story, and so it delineates

* *Vide* the *Mund-up.* II., 2, 8, about breaking the *hrīdayagranthi*. According to the *Bhag. Gītā* XV., 3, the weapon for cutting off the body-tree of *samsâra* is *asaṅga-sastra*, and the Paurāṇic text quoted under it by the commentators says that the body-tree should be cut off with the sword of knowledge.

Prahlâda as all-forgiving and all-loving, and as having secured Vishnu's pardon for his father. This done, it does with the Man-lion in a single verse, conveying the impression that having lived long Hiranyakasipu obtained in the end uparati, the quiescence of nirvâna or beatitude, from Narasihma. In thus changing the story, the Vishnu-purâna may have had in mind young Nakiketas of the Kathopanishad as a model for Prahlâda. At the end of his father's sacrifice, Nakiketas asks his father as to whom he would give him, and the father angrily says, 'I give thee unto Mrityu, Death.' Thus told, Nakiketas goes to Yama the god of death, and the first boon he begs of him is that his father should be pacified, kind, and free from anger towards him, and should receive him kindly on his return to him. He then learns the Hereafter and Brahman from Yama himself. Similarly Prahlâda, although persecuted and delivered unto death by his father, obtains forgiveness for him, and is most affectionately received by him. The sacred Soma, fancied to be persecuted and killed in the pressing process, is at last the most gladdening Prahlâda, most affectionately received—i.e., most heartily sipped* as the immortal drink of joy.

There is a Paurânic legend saying that the Man-lion form of Vishnu was broken by Siva, who, in order to do so, assumed the form of the eight-legged fabulous animal called Sarabha. The Vâkaspatya, under the word Nara-Nârâyana, quotes the Kâlikâ Purâna to this effect:—

Then Bhagavân Bharga (Siva) (in the form of) Sarabha, with his *damshttra*, tusks, divided the powerful Man-lion into two parts in the middle. When the Man-lion was thus divided into two, the man part of him became the great Rishi Nara of divine form, while the lion part of him became Nârâyana, who is Janârdana (Vishnu) himself in the form of Muni (Rishi) of great tejas, splendour. Both these, Nara and Nârâyana, of great wisdom, are the Cause of Creation, and their prabhâva, majesty or greatness, in Sâstra, Veda, and tapas

* In Rv. I., 179, 5, the Soma is spoken of as *hritsu pttam*, "imbibed within the spirit," i.e., heartily drunk.

(in knowledge and austerity) cannot be beaten—surpassed—(by anybody).

The reason why Siva thus puts an end to the Man-lion may no doubt be found stated in the legend's earlier part not quoted in the *Vâkaspatya*. The idea prevailing among the devotees of Siva is that he had to do as he did, because the fire of the Man-lion's anger became unbearable to the world. The *Vishnu* and *Bhâgavata Purânas* say that the fire of the Man-lion cooled down when *Prahlâda* praised him. This idea of the *tâpa* or burning heat of the fearful Man-lion seems to have given rise to his name *Jvâlâ-nrisihma* or *Ugranrisihma*. It is in his milder aspect as *Lakshmî-nrisihma*, with his spouse *Lakshmî* by his side, or as *Yogî-nrisihma*, seated in the posture of Yogaic contemplation, that the Man-lion is generally worshipped. In the Vedic legend *Rudra* is the hunter *Mrigavyâdha* hunting and shooting the stag form of *Sacrifice-Prajâpati*, and he is *Makhaghna*, the killer of *Sacrifice*. As *Vishnu* is well known as *Yajña-Purusha*, *Sacrifice-Man*, so when he was metamorphosed as the Man-lion, and when his fame as the Man-lion had become well established, the devotees of Siva appear to have considered that their Lord *Mrigavyâdha* would be gloriously true to that name if he should break the famous compound beast *Nara-mrigendra*,* known for his *tâpa*, into the two famous *tapasvins*, *Rîshi Nara* and *Rîshi Nârâyana*. The word-play at the root of this riddle must have been this: *Nara-sihma*, *Nara-mrigendra*, *Nara-bari* are all synonymous, as *Hari* means, among other things, the lion as well as *Vishnu alias Nârâyana*, and so the word-play is that *Nara-bari* broken into two by *Mrigavyâdha* became *Nara* and *Nârâyana*. These names existed in Sanskrit literature considerably older than the legend of the *Kâlikâ-purâna* in question; only by word-play a new mode of the origin of these two ancient *tapasvins* was conceived and propounded.

* In the classical Sanskrit, the lion is called *mrigendra*, the lord of wild beasts.

In the older legends of the Mahābhārata quoted in the Vākaspatya under the words Nara and Nara-Nārāyanau, the origin of these *Rishis* is given in another manner. The *Sāntiparvan* adh. 336, in the Nārāyaṇīya-upākhyāna, says that the Supreme Self Vishnu Nārāyana was born fourfold as the sons of Dharma, viz., Nara and Nārāyana, and Hari and Krishna, and that of these Nara and Nārāyana performed tapas sitting on a golden cart in the Badarikāśrama forest (in the Himālayas). The *Udyogaparvan*, adh. 48, says about Nara and Nārāyana (who are in many places mentioned as Nara-Nārāyan in the dual like *Asvinau*) that they are ancient gods manifested as two great *Rishis* noted for their tapas, and also for their valour in battles against the *Asuras*, and that they are really one *sattvam*, substance, made twofold.* It need not be said that here and many other places the Mahābhārata identifies Nārāyana with Vishnu; their identity is an undisputed fact. But the question is, what is the cause of this name, Nārāyana, of Vishnu being selected of all his numerous names to assume the character of a *Rishi*, and of the idea of Nara and Nārāyana being really one substance?

I think the cause is to be traced to the manner in which the Purusha-sūkta of the *Rig-veda* was viewed. That hymn is about Purusha *alias* Yajña that was sacrificed in the beginning according to the ancient dharma or sacred law referred to in one of its verses :—

Yajñena Yajñam ayajanta Devāḥ
Tāni dharmāni prathamāny āsan.

The *Rishi* or Seer of the hymn is put down as Nārāyana. It appears to me that this name Nārāyana must have arisen as a designation of the hymn, meaning 'that which is about Nara,' which word Nara is the *alias* of Purusha, and that in the subsequent time Nārāyana was utilized as the name of the *Rishi* of the hymn, meaning 'the Son of Nara,' seeing this Son in the sacrificed Purusha, for, according to the hymn, from Purusha Virāt is born and from her Purusha is born who by being sacrificed becomes the whole universe.

* "Nārāyano Naraś kaiva sattvam ekam dvidhā kṛtam."

The scholiasts take Virât to be a male, but the Satapatha Brâhmana, in speaking of this Virât, takes Virât to be a female. The idea of the hymn seems to be that Purusha as the would-be Father evolved his wife Virât from within himself, and that Purusha that is born from her is his own manifestation as Son. This may be compared with the idea expressed in the Brihadâraṇyaka I. 4, 3, that the Creator doubled himself as husband and wife. After referring to certain views about Virât, Mr. Griffith refers to this alternative view: "Or Virât may 'be the female counterpart of Purusha as Aditi of Dakṣa in X. 72, 4, 5.'" This seems to me to be the correct view of Virât. This first or father Purusha seems to represent Prajâpati as Mind with Virât as Vâk sprung from himself, and through her he is born, *i.e.*, manifested as the Son Purusha whose sacrificed aspect is what has come to be called the Antaryâmi of the universe. Although the two Purushas are identical, the one being the manifestation of the other, still as the manifested and sacrificed Purusha is figured as 'the Son born in the beginning' ("Purusham jâtam agratah"), he is Nârâyana, Son of Nara *alias* Purusha. The Satapatha Brâhmana, in speaking about the Purusha sacrifice of the Purusha-sûkta, says that Purusha Nârâyana, wishing to surpass all beings and become himself all this, *saw* that sacrifice, and that by performing it he surpassed (*atyatiśthat*) all beings, and became all this. It appears to me that the Brâhmana has used the word Nârâyana as the patronymic of Purusha, and that this Purusha Nârâyana who *surpassed* all is identical with the Deity Purusha, who is stated in the Purusha-sûkta to have *surpassed* the ten directions (?).^{*} The only difference is that whereas, according to the Purusha-sûkta, the Devas sacrifice the Born Purusha, here he himself is stated to have performed the Purusha sacrifice, *seeing* it himself (in his capacity as the Rishi or Seer of the hymn). This, compared with the sacrifice performed by Viśvakarman Vâkaspati, the Lord of

^{*} "Atyatiśthat dasāṅgulam." Dasāṅgulam is variously interpreted. Can it mean the ten directions pointed at by the finger?

Vâk, in which he sacrifices himself as the victim, means Purusha Nârâyana's self-sacrifice. And in the cases of several hymns the Deities praised in them are themselves put down as the *Rishis* or Seers of them.

Thus, there is the fact that the great Purusha of the Purusha-sûkta was looked upon as *Rishi*, and that he is both Purusha (*alias* Nara) and Nârâyana. Therefore, as Vishnu is identical with Yajña Purusha, the Mahâbhârata says that he is the single sattvam made into two as Nara and Nârâyana. These are the two ancient gods and ancient *Rishis* saluted along with Sarasvatî, the goddess Vâk, in the benedictory verse at the beginning of each of the Parvans of the Mahâbhârata.* As *Rishi*-ship came to be associated with great contemplation and tapas, and as the Hîmâlaya region was the most favoured of the abodes of the Tapasvins, that region, known as Badarikâsrama, was sanctified by spiritually placing the two ancient *Rishis* Nara and Nârâyana there. The idea of their father being Dharma may have arisen from the ancient dharma according to which Yajña *alias* Purusha was sacrificed for his becoming the Self of all beings. If the Supreme Deity is wished to be conceived as Son, he is the Son of Dharma or *Rîta*, Sacred Law or Order, the basis of everything that is holy and righteous. Into these two ancient *Rishis* and Tapasvins Siva divides the Man-lion Nara-hari.

Now about Sarabha, the fabulous Sarabha has to be distinguished from real animals of that name. The Taitt.-sam. IV. 2, 10 mentions the âranya or wild sarabha along with mayûra, peacock, gaura, wild buffalo, gavaya, a kind of wild ox, and ushtra, camel. According to Dr. Macdonell's dictionary, sarabha in the Vedas is a kind of deer, while in Mythology it is a fabulous eight-legged animal. The Vâkaspatya puts down sarabha as a kind of deer, a young elephant, a kind of monkey and a camel, and quotes a text to show that the fabulous sarabha is ashtapâd, having eight legs, four of which are upward, and ârdhvanayana,

* The verse is this :—

'Nârâyanam namaskritya Naram kaiva narottamam
Devim Sarasvatim vyâptas tato jayam udîrayet.'

having upward eyes. We find in the Mahābhārata mention of the fabulous *sarabha* with upward eyes and eight legs, capable of killing even the elephant-killing lion.* The idea of this fabulous animal must have arisen as a riddle. There is the spider *ūrnanâbhi*, called also *ashtapād*, having eight legs, and *jâlakîta*, the insect of the net or web. This insect that sends forth and withdraws its threads has the distinction of being used as a simile to the Supreme Deity who sends forth the universe (at the time of creation) and withdraws it into himself (at the time of destruction)—*Mund.-up* I. 1, 8. But I cannot conceive by what verbal jugglery with synonyms or otherwise the spider can be metamorphosed into the lion-killing *sarabha*. Dealing with the word *sara-bha* itself, one can see the lion-killer in it, by taking the arrow, or the hunter discharging it, to mean riddlingly 'the arrow-beast' or 'the slayer-beast,' † as *sara*, arrow, means the slayer. The arrow of the hunter kills all the wild animals, including their lord *mrigendra*, the lion. In the Vedas the god Rudra is the famous archer, and as already stated, he is the hunter *Mrigavyâdha* shooting the stag of sacrifice. The name *mriga*, though applied more often to the deer kind, is a general name applicable to all wild animals including the elephant and the lion.‡ So, it seems to have been thought that *Mrigavyâdha* Rudra might deserve that name better by killing a greater *mriga* than the stag, for there is a Purānic legend about his having killed an Asura who had the form of an elephant. After elephant-killing, the next higher phase made to be assumed by our *Mrigavyâdha* is the lion-killing *Sarabha*, having eight legs. In the

* *Vide* the story of the *Sântiparvan* explained in Vol. I, p. 327. *Vide* also the dialogue between Bandi and *Ashṭāvakra* in the *Aranyaparvan* adh. 134, śloka 15, in which it is said: "tathā 'shtapādah sarabhaḥ sihma-

† The affix *bha* has entered into the composition of many animal-names. It is not known why certain real animals were called *sarabha*. *Sara* means reed, arrow, cream of slightly curdled milk, water.

‡ In the *Ait.-br.* viii. 23, the elephant is called the *mriga* having white tusks. The name *mrigendra*, lord of beasts, given to the lion shows that it is a *mriga* at the head of all *mrigas*.

Brāhmanas Rudra is celebrated for his eight names and eight forms, and one of those names is Sarva. It is, according to Dr. Macdonell's dictionary, a derivative of *saru*, a Vedic synonym of *sara*, arrow, and it means the god 'slaying with arrows.' The Vâkaspatya derives it from *sarv*, to hurt or slay. In either case Sarva means the slayer. Sarva, pronounced as Sarba or Saraba by the natives of Northern India, may have induced a riddling Pundit there to mix that word with Sarabha and metamorphose Rudra into a strange slaying beast Sarabha of eight legs, converting, likewise, his eight *nāmans*=*padas*, names=words into eight pads, feet. Or his eight forms consisting of sun, moon, fire, water, air, lightning, rain, and the vegetable kingdom, into all of which he, as the invisible Kumâra, Son, has entered, may have been looked upon as his *padas*, stations, footings, allegorically feet, legs. Thus evolved, and excelling all the quadruped *mrigas* by his eight legs, this fearful slaying *sarabha*—*esoterically* Rudra Sarva *alias* *Mrigavyādha*—seems to have been let loose into the jungle of myths *exoterically* as a beast surpassing all the *mrigas* and capable of killing even their lord, the lion. It may be that originally this fabulous *sarabha* was simply known as the lion-killer, and that the idea of Rudra as Sarabha killing the Man-lion Vishnu arose long afterwards when the Man-lion story had become popular.

Although the Sarabha story may be the work of the devotees of Siva, still from the high compliment it pays to Nara and Nârâyana it does not appear to be the work of that kind of Saivism which breathes a spirit of antagonism against Vishnu. From a Sanskrit work printed in Telugu character, styled the 'Paramavaidikasiddhânta-tattvaratnâkara,' by a Srîvaishnava author, Râmânujâkârya,* son of Srîbhâshyam Jagannathâkârya, it would appear that a verse in the Taitt.-âr., III. 15, 1, was made a tug-of-war between Saivas and Vaishnavas some centuries ago in Southern India. The verse says:

Harim harantam anuyanti Devâh
Visvasyesânâṃ vṛishabham matinâm.

* A recent author, not to be confounded with Srî Râmânuja.

The two parties appear to have put each its own construction upon this, one saying that it refers to Rudra Îsâna's killing the Man-lion, and the other trying to turn the table against the opposite side. The two constructions as given in the work above referred to are :

Saiva.—'The Devas follow the most wise Lord of the universe, who is killing the Lion (the Man-lion Vishnu).

Vaishnava.—'The Devas follow the Lion, (the Man-lion Vishnu) who is most wise and who is killing Visvasya Îsâna (Rudra).'

The author then quotes three verses said to be in the Purâna called Vishnu-dharmottara and also in the Agni-purâna, which, he says, are in elucidation of the above quoted Vedic verse, and which say to the effect that seeing the Man-lion Vishnu, Raudra Sarabha (*i.e.*, the form of Rudra as Sarabha) came roaring terribly, but that the Man-lion killed him, and was praised by the Devas. He quotes a verse to the same effect, said to be in the Garuda-purâna,* and also a long verse, said to be in the Nârasihma-purâna, which changes the Man-lion into a figure called Ganda-bherunda-sihma, with eight faces—of lion, tiger, boar, bear, monkey, horse, eagle, and another—and with thirty-two hands holding all kinds of weapons, and putting down the pride of Sarabha.†

The Vedic verse does not admit of either of the constructions. In its time neither the Man-lion story nor the Sarabha story had arisen. It simply praises the Wise Lord of all as the mighty Lion that kills (the enemy). It may be compared with similar praises of Vishnu and Rudra in the *Rig-veda*. Vishnu in his might is like the fearful prowling wild beast, located in the mountain (Rv. I. 154, 2) :

'*Mrigo na bhîmah kukaro girishthâh.*'

Rudra also is likened to bhîma mriga in Rv. II. 33, 11 :

Stuhi srutam gartasadam yuvânam

Mrigam na bhîmam upahatnum ugram.

"Praise him the chariot-borne, the young, the famous, fierce, slaying like a dread beast of the forest"—*Griffith*.

* "Hantum abhyâgatam Raudram Sarabham Narakesari
Nakhair vidârayâmsa Hiranyakasipum yathâ."

† "Vande Sarabhamadaharam Gandabherundasihmam."

VÂMANA TRIVIKRAMA.

In the *Rig-veda* Vishnu is celebrated for his three strides by which he measures the whole universe.* He is Urugâya or Urukrama, Wide-Strider. In explaining the phrase 'tredhâ nidadhe padam': '(Vishnu) placed his step threefold or in three places' (Rv. I. 22, 17), Yâska, who himself is an ancient authority whose period is about 500 B. C., quotes two older authorities, Sâkapûni and Aurnavâbha thus:

Yad idam kiñka tad vikramate Vishnuh, tredhâ nidadhe padam, "tredhâbhâvâya prithivyâm antarikshe divi" iti Sâkapûnih, "samârohane vishnupade gayasirasi" ity Aurnavâbha.

"Vishnu strides over this, whatever exists. He plants his step in a three-fold manner,—i.e., 'for a threefold existence, on earth, in the atmosphere, and in the sky,' according to Sâkapûni; or, 'on the hill where he rises, on the meridian, and on the hill where he sets,' according to Aurnavâbha."—*Muir*.

Thus according to Aurnavâbha Vishnu is the sun god, and his third step is placed at the point of sunset, called Gayasiras, 'the head or peak of Gaya,' taken by Durgâ-kârya (quoted by Dr. Muir) to be 'the hill of setting.' The point of sunset is called asta which is a Vedic word meaning house, and gaya is another Vedic word meaning house. The west into which the sun disappears at the close of his daily walk seems to have been viewed as a part of his house, that house extending from there in unseen regions round to the point of sunrise. Be this as it may. Instead of all the three points of the sun's rising, meridian, and setting being called Vishnupadas, Aurnavâbha calls only the meridian Vishnupada, Vishnu's station. By Vishnu's pada he probably means Vishnu's parama pada, *highest station*, spoken of in the same hymn (I. 22, 20 and 21). If we follow Sâkapûni in taking Vishnu to be not

* All the Vedic texts about Vishnu are collected and translated by Dr. Muir in Vol. IV of his works.

merely the sun, but an all-pervading invisible Deity with the three stations of (1) Earth, (2) Antariksha or the cloud region, and (3) Sky, fancied to be the three steps of his three wide strides, his *third* step would be the far off dome of the sky on high, called Vishnu's *highest station* or *highest step** in order to distinguish it from his first and second stations of Earth and Antariksha.

These three stations are the regions presided over by the triad of the Vedic Deities. About this distribution of all the Vedic Deities over the three stations Prof. Max Müller says :—

“Apart from the philosophical doctrine that all the gods are only manifestations of the supreme Self, the *Ātman*, Yāska quotes the Nairuktas in support of a triad of gods, (1) those of the earth, (2) those of the air, and (3) those of the sky. Agni (fire), as Yāska says, has his place on earth, Vāyu (wind) or Indra in the air, and Sūrya (Sun) in the sky. This triad of deities is not Yāska's invention. It is clearly indicated in the *Brāhmanas*”—(*Science of Mythology*, p. 475).

In support of this Prof. Max Müller quotes the *Aitareya-Brāhmana* and the *Khândogya-Upanishad* (IV. 17, 1), and says :—

“Even in the hymns this threefold division of earth, air, and sky, or, as sometimes translated, earth, sky, and heaven, is well established. Thus we read in Rv. X. 65, 9, of terrestrial gods, *pārthiva*, of celestial, *divya*, and of those who dwell in the waters (clouds), *ye apsu*.”

This threefold division is not to be taken too rigidly (*Ibid.*, p. 479). There are deities such as Agni and Indra (the Rainer), who, though located in the fire on earth and in the atmosphere where the heat of the sun generates rain, are identified in several parts of the *Rig-veda* with the sun, nay with the Creator of the universe including the sun, and are praised as each being all the gods.

Prof. Max Müller's conclusion is :

“All Vedic gods, nay all Aryan gods, were in the beginning *physical*. I say in the beginning, for there came, no doubt, a time when the concept of deity being once formed and having become

* In classical Sanskrit, the whole sky viyat and not simply the meridian is called Vishnupada.

familiar, invisible and purely abstract objects were also raised to a divine status"—(*Ibid.*, p. 817).

Whether *all* the Vedic deities were in the beginning physical *without any exception* is a question about which opinion seems to be divided among other European Vedic scholars. He himself defines these deities thus:—

"It is true that the conception of all the ancient Aryan gods was suggested by what we call real objects, by the great phenomena of nature, but they were fashioned as divine personalities by the mind of man (nāmarūpa). Even such names as Agni, fire, Sūrya or Hélios, sun, Ushas or Eos, dawn, though representing the activities of real, of palpable or visible things, were never meant simply for the material fire, for the fiery globe, or for the rosy light of the morning, that appeared and vanished every day. As soon as they were used mythologically, they stood for ideas framed by men who not only saw and stared, but who thought and adored. Agni was not confined to the hearth, but wherever there was light or warmth, whether on earth or in heaven, there was Agni. He was there from the beginning, and he was in these many places, not, as is generally supposed, as the result of a philosophical syncretism, but in consequence of his unbroken manifestation under various forms. Nor was even Sūrya, the sun, confined to the sky. As Savitri he was supposed to pervade all living things, as Vishnu he stepped across the air, as Mitra he was the delight of the whole world"—(*Ibid.*, 117, 118).

Again:—

"These Devas are not the sky, the sun, and the moon, they are the agents or the souls of these celestial bodies"—(*Ibid.*, 209).

When the *Rig-veda* itself says that it is only one God that is variously (bahudhâ) called Indra, Mitra, Varuna, Agni, Suparna or Garutmân, Yama, Mâtariśvâ (I. 164, 46), we have in it the source of the philosophical doctrine that all the gods are only manifestations of the one supreme Self or Soul. If thus the gods seen in the universe by the *Rishis* of the *Rig-veda* are not the terrestrial and celestial *bodies* themselves, but the invisible souls of them, and if all these god-souls are the variously called One Soul of the universe, the same idea is a little amplified when the Antaryâmi-Brâhmana (*Brih.-âr.-up.* III. 7, 3—23) says to the effect that He who—speaking with reference to the gods (adhidaivatam)—is within Earth, Water, Fire, Antariksha, Air, Sky or Heaven, Sun, all the Directions, Moon and

Stars, Ākāśa (ether), Darkness, Light; that He who—speaking with reference to beings (adhibhūtam)—is within all beings, within (their) breath, senses, mind, vijñāna*; that He who is within all these, whom all these do not know, to whom all these are bodies (sarīra), who rules or controls within (them), He is, O enquirer, thy immortal Self, the Antaryāmī or Ruler within.

Dividing the universe roughly into the three regions of Earth, Air and Sky, the god Vishnu, described as striding through all these three regions, can only be the invisible One Soul of the universe that has entered into all things, and according to native grammarians Vishnu is a name derived from vish, to enter into or pervade (vyāpane). This god, as we have seen in many stories, is so positively identified with Yajña, the Deity of Sacrifice, in the Taitt.-Samhitā and the Brāhmanas and in the subsequent literature of the epics and Purānas that it is most likely that this wide-spread idea has come down from the time of the *Rig-veda* itself—that in the *Rig-veda* also Vishnu means the Deity of Sacrifice. Dr. Haug has comprehended the Deity Yajña to be an invisible god extending, when unrolled, from the Āhavanīya fire of the sacrificial ground on the earth to heaven, “forming thus a bridge or ladder, by means of which the sacrificer can communicate with the world of gods and spirits, and even ascend when alive to their abodes. The term for beginning the sacrificial operations is ‘to spread the sacrifice.’”† The Deity Yajña is extended everywhere with his threads (Yo Yajño visvatah tantubhis tatah—Rv. X. 130, 1). The secret of sacrifice seems to be that, as the victim represents the sacrificer vicariously, the sacrificer, by performing the sacrifice, spreads the Deity Yajña everywhere, that is, realizes Him to be all-pervading on the wide Earth, in the Air, and in the wide Sky, offers himself unto Him, and

* Vijñāna, knowledge, but ātman, the individual soul, according to the Mādhyandina pāṭha upon which great stress is laid by the Viśiṣṭādvaita school.

† Vide Intro. to the Ait.-Br. p. 74.

obtains a subtile spiritual state in which he too can, by means of Sacrifice as his vehicle, travel everywhere in the three regions of the universe at will. According to Dr. Macdonell's dictionary, Vishnukrama or Vishnu's steps mean the three steps to be taken by the sacrificer between the Vedî altar and the Âhavanîya fire. This shows how the sacrificer, realizing the all-pervading Deity Yajña of three steps, imitates Him, indicating thereby that he too has secured for himself the power of striding through the three regions of the universe (on his quitting this world). As Vishnu is the all-pervading invisible Deity of Sacrifice, it is as it should be if he is symbolized by all the sacrificial implements and, above all, by light wherever seen, by the sacrificial fire Agni here, by the fire of lightning in the atmosphere, by all the luminaries in the sky, most markedly by the grandest of them, the sun. This is how Vishnu, seen as a little dwarf in the symbol of the sacrificial fire on earth, is the giant striding from there through all the regions of the universe. In the *Rig-veda* there is a marked similarity between Vishnu and Agni. Prof. Max Müller says :—

“As in many hymns of the *Rig-veda* Agni is the alter ego of Sûrya, the sun, we can understand why he, like the sun, should so often be represented in a threefold character. The three steps of the sun, best known from the myth of Vishnu, are very prominent in the hymns addressed to Agni. But by the side of the three steps, that is the sunrise in the East, the point of culmination, and the sunset in the West, there is in his case another threefold division, according as the solar light is looked upon as dwelling on earth, chiefly as the fire kept up on the hearth and worshipped as Agni on the altar, secondly in the firmament as the sun, sometimes as the lightning, and thirdly as descending into the sea and dwelling in the unseen abyss of the waters.”—(*Ibid.*, p. 661.)

The waters of the sea as the third step may be the point of sunset according to the first of the two descriptions that are mentioned. But according to the second description which places the three steps one above another, the watery region of the third or highest step may be the blue sky itself, the background to the sun, moon and stars. According to the *Nighantu*, one of the names of the sky is the plural word *âpah*, waters.

In the *Khândogya-Upanishad*, the three regions of Earth, Antariksha, and Sky are mentioned not only in IV. 17, 1, but also in two other places, V. 4—6 and II. 24, 1—16. The former says that the three, namely (1) *that* loka, world (meaning the Sky), (2) Parjanya (the region of rain clouds), and (3) Earth, are [the altars of the all-pervading] Agni himself, (1) with the sun as his fuel, solar rays as his smoke, daylight as his light, the moon as his live coals and the stars as his sparks, in the Sky, (2) with Vâyu (wind) as fuel, cloud as smoke, lightning as light, thunderbolt as livecoals, and thunderings as sparks, in the Air, and (3) with the year as fuel, &c., &c., in the region of the Earth. The latter is about performing a sacrifice with a knowledge of the meaning of offering (1) the *Prâtaḥ-savana* (morning libation) to the Vasus, (2) the *Mâdhyandina-savana* (noon-libation) to the Rudras, and (3) the third *Savana* (evening libation) to the Âdityas and the Visve Devas. The Deities addressed in offering these three libations are respectively (1) Agni representing the Vasus in the region of Earth, (2) Vâyu representing the Rudras in the Antariksha, and (3) the Âdityas and the Visve Devas in the Sky, and these deities are said to cast back the bolt and open the lokadvâra or the door to heaven in each of the respective lokas, worlds, of Earth, Antariksha, and Sky for the sacrificer, in order that he may go thither *when this life is over*. This shows that the sacrificer in his state of beatitude was believed to have *kâmakâra*, unfettered movement by mere will, in all the lokas, regions—the same movement which the knower rejoicing in the Infinite Self that is everywhere is stated to have.* In other words, he strides everywhere like Vishnu. In another place † the sun is said to be lokadvâra, the door to heaven, to the knower whose soul, striding up from the body, goes thither by the medium of the solar rays as swiftly as mind.

The three classes of the deities, namely Vasus, Rudras, and Âdityas are mentioned in the same order even in the *Rig-veda*, I. 45, 1. In the rituals connected with the

* "*Tasya sarveshu lokeshu kâmakâro bhavati*"—*Khând.-up.* VII. 25, 2.

Pitris, the spirits of departed ancestors, who are grouped as the Fathers, Grand-fathers, and Great-grand-fathers, they too are respectively called Vasus, Rudras and Ādityas, and the *Rig-veda*, X. 15, 1 and 2, speaks of the Fathers as residing in the three regions of Earth, Madhyama (the mid-region), and Para (the highest or the sky). This shows that having reached the gods, the Pitris travel freely in all the regions of the universe like the gods themselves.

As the sun Agni is one of the symbols of the Deity Yajña, and as the morning, noon and evening are the periods fixed respectively for the libations to the deities of the regions of Earth, Ātarisksha, and Sky, the Deity of Sacrifice, set in motion on the libation day by one rite after another, strides through the three regions and the libations connected with them, according as the sun strides in the sky determining their proper periods. Viewed in this manner, there is no real discrepancy between Sākāpāni and Aurnavābha, the one showing one aspect of the three strides of Sacrifice Vishnu and the other another aspect which, from the very regions of the deities worshipped by the libations, implies the first aspect.

The Aitareya-Brāhmaṇa commences by saying that Agni is avama, the lowest, of the gods, and Vishnu parama, the highest, that between them stand all the other gods, and that by offering the Agni-Vishnu rice-cake in the Dīkshanīya ishti, the priests offer it really to all the deities of that ishti, as Agni is all the deities and Vishnu is all the deities, these two, Agni and Vishnu, being the two ends of Yajña, Sacrifice. Dr. Haug quotes parallel passages from the Śrauta-sūtras of Āśvalāyana and the Kaushītaki-Brāhmaṇa, the one saying that Agni is prathama, the first, of the deities, and Vishnu uttama, the highest, and the other that Agni is avarārdhya, 'one who has the lowest place,' and Vishnu parārdhya, 'one who has the highest place.' To fix the meanings of avama and parama as the lowest and the highest, he refers to the three regions mentioned in the *Rig-veda* I. 108 as :

'avamasyām prithivyām, madhyamasyām, paramasyām uta'—
verse 9.

‘paramasyâm prithivyâm, madhyamasyâm, avamasyâm uta’—verse 10.

The full sense of the two verses as translated by Mr. Griffith is :

“Whether, O Indra, Agni, ye be dwelling in lowest earth, in central, or in highest,

Even from thence, ye mighty lords, come hither and drink libations of the flowing Soma.”—9.

“Whether, O Indra, Agni, ye be dwelling in highest earth, in central, or in lowest,

Even from thence, ye mighty lords, come hither and drink libations of the flowing Soma.”—10.

Verse 10 is simply a repetition of verse 9 with this difference that whereas the latter mentions the three regions from the bottom upwards, the former mentions them from the top downwards. These three regions appear to be the regions of Earth, Antariksha, and Sky. The word *prithivî*, although generally meaning the Earth, should be taken here in its etymological sense of ‘wide’ or ‘extensive,’ qualifying every one of the three regions, for verse 10 calls the highest region also *prithivî* (*paramasyâm prithivyâm*). The lowest place occupied by Agni is not due to any inferiority on his part, but to his being Deity Yajña’s fire-symbol on Earth here, while the highest place occupied by Vishnu is due to his being the sun-symbol in the Sky above, for it is distinctly said that each one of them is all the deities. Taking any one symbol of the invisible Deity Yajña, he is completely represented by it, and his invisible, infinite, omnipresent nature is clearly indicated by the two symbols, one here and the other in the sky on high, being taken to be the two limits of him—the limits of the limitless Infinite in the metaphor of a giant extending from Earth to Heaven. That the poets of the *Rig-veda* conceived their Deity to be Infinite is indicated by *Visvakarman*, the All-Maker, being described figuratively as *Visvatas-kakshu*, *Visvato-mukha*, *Visvato-bâhu*, *Visvatas-pât*, i.e., one who has his eyes, mouths, arms, feet everywhere, and who has produced Earth and Sky (the whole universe)—X. 81, 3; and the division of the universe into the three regions of Earth, Antariksha, and Sky as the

dhāmans, stations, of Visvakarman are referred to in verse 5 of that hymn as: 'Yâ te dhâmâni paramâni yâ avamâ, yâ madhyamâ, Visvakarman, uta.' As He is fully represented in one and all of the deities any one of them is all the deities; hence the general henotheistic nature of the Vedic deities. All the deities abide in Indra also (Rv. III. 54, 17). Among the gods, there is none that is small: they all are great indeed (Rv. VIII. 30, 1).

If thus the Sky is the highest of the three steps of Vishnu with the sun there as a symbol of his all-enveloping light or omniscient knowledge, we should not omit another grand symbol of Sacrifice Vishnu in the sky, namely the Orion sacrificial ground of the Devas, the place of the celestial Soma, by conjunction with which even the sun regains the vigour lost by him in winter. The Aitareya-Brâhmana in the story about creation distinctly indentifies the Stag form of Prajâpati, shot with arrow by Rudra, with Orion, and the Satapatha-Brâhmana, in referring to the same story, identifies Prajâpati with Sacrifice. That story seems to have existed even in the days of the *Rig-veda*, for the Father's love of his own daughter and the archer's shooting him with arrow are referred to in I. 71, 5 and X. 61, 7. There Prajâpati himself seems to be called Pitri, Father. The name, Prajâpati, is mentioned in the last verse of the *Hiranyagarbha* hymn X. 121, in verse 2 of IV. 53, a hymn addressed to Savitri where that god is called Prajâpati, and in IX. 5, 9, where Soma Pavamâna is called Prajâpati. The identity of Prajâpati and Savitri is clear from the fact that in the *Taitt.-br.* II. 3, 9, 1—3 Sîtâ's patronymic is Sâvitri (daughter of Savitri), and when she goes to her father to complain against the moon, her father is called Prajâpati.* Savitri means genitor, father, creator in the sense of one who *brings forth* all, and therefore in the *Rig-veda* this god is praised as the lord of creation (prasava), having golden hands, arms, eyes, and armour, illumining the sky with his rays after the procession of the dawn, and going in dustless path between

* 'Sîtâ Sâvitri sâ ha Prajâpatim pitaram upasâra.'

heaven and earth.* This shows that he is described *in the garb* of Sūrya, the sun. I say *in the garb*, because Savitri is not merely the sun, he is the invisible Creator conceived in the figure of the vivifying, animating, exciting sun, for the same descriptions which give him a solar garb are interwoven with such expressions as these :

Savitri moves in the *three* bright regions, he delights with the rays of the sun (V. 81, 4); he is sūryarāsini, clad in the rays of the sun, and rising in the East (X. 139, 1); when Savitri, the Asura, lightens up the regions, "where now is Sūrya [the sun], where is one to tell us to what celestial sphere his ray hath wandered?" (I. 35, 7); Savitri approaches the sun (I. 35, 9).

The *three* bright regions may be the regions of Earth, Antariksha and Sky traversed by Sacrifice Vishnu, and therefore Savitri, as Sacrifice, has penetrated celestial region so high the limit of which no man can tell. Conceived as worshipped in the aspect of the sacrificial fire, he has extended himself from here high into the sky where he delights with the rays of the sun and clothes himself with them. When the all-pervading Deity of Sacrifice is the spiritual Sun shining in the mental vision of the devout poet, and has gone up higher than the sun, where is the sun? In VI. 15, 16, Agni who is the carrier of the oblations to the gods, is asked to bear man's sacrifice or worship to Savitri who sacrifices rightly (Savitre yajñam naya yajamânâya sâdhu). Thus Savitri is called yajamâna, sacrificer, and if, as I think, Savitri, Pitri (Father), Prajâpati, Visvakarman (the All-Maker) are names of the Creator, Savitri's sacrifice can only be Visvakarman's sacrifice celebrated in the Visvakarma hymns. As regards Soma being called the Creator Prajâpati, Soma's celestial place is the Mrigasiras asterism of Orion, the Devatâ of which is Soma, and, as already stated, Orion is the stag form of Sacrifice Prajâpati. It is when the sun comes in conjunction with Orion Prajâpati or Savitri that he becomes the summer sun; it is only then and not in winter that the sun can be called Savitri, creator. The celestial Soma as the sun's vivifying power is stored up there.

* Vide Rv. V. 81, 2—5 and other verses quoted and referred to at pp. 822—824 of Max Müller's *Science of Mythology*.

Having dwelt upon the general significance of Vishnu's three steps, I shall now give the purport of some of the passages in which those steps and other particulars about him are mentioned in the *Rig-veda*.

The gods preserve the worshippers from that place from where Vishnu strode over the seven dhâmans, regions, of prithivî—(I. 22, 16). That place is the samâna sadas or common hall—(V. 87, 4). In three places he planted his steps, enveloping (the whole universe) in his dust, upholding (all) the fixed ordinances (darmâni), and overseeing by his (striding) act the vratas or moral and religious acts [of all beings]—(I. 22, 17—19). By his three strides he measured the pārthiva or extensive worlds (parthivâni vimame rajâmsi), he supported the highest home or place (parama sadhastha); he alone measured the wide extended sadhastha (sky?); he alone triply sustained heaven and earth and all the worlds (bhuvanâni)—(I. 154, 1—4). He traversed the extensive regions (pārthivâni) for the sake of granting (his worshippers) wide-stepping existence. The look of (even) two of his steps makes the mortal agitated (with amazement), while his third step no one can comprehend. He is brihakkharîra, huge in body, when striding, but a youth (yuvâ), a child (kumâra), when attending to the call of the worshippers—(I. 155, 4—6). Men know only the two regions (earth and sky), but he knows the remotest (world). No one knows the farthest limit of his greatness—(VII. 99, 1, 2). Vishnu and Indra have made a wide world for Yajûa [probably the sacrificer], producing Sûrya, Ushas, and Agni (the sun, the dawn and fire)—(*Ibid.*, 5). That man never repents who worships Vishnu with his whole heart—(VII. 100, 1). Thrice the swift god has traversed the universe of hundreds of lights (prithivîm satarkasam)—(*Ibid.*, 3); he is even beyond the universe (rajasah parâke)—(*Ibid.*, 5). Him the Asvins and Varuna praise—(I. 156, 4).

As already observed, prithivî is not only the wide earth, but any extensive region, the wide sky, and so pārthivâni rajâmsi may include all the three worlds of Earth, Antariksha, and Sky, as Yâska takes rajâmsi to mean worlds. Are the seven dhâmans the said three regions *plus* the four quarters? Like Vishnu Agni also strides through the seven dhâmans (X. 122, 3). The place from which Vishnu strides may be the sacrificial ground, the common place for all the gods to assemble and receive their oblations. The Deity Yajña is fancied to have kicked up such a quantity of dust in his wide-striding

feat that the *prithivî*, meaning probably the wide universe, is enveloped in it, shining with it in all the hundreds of the stars, the sun, the moon, lightning, and fire. Being the producer of the sun, Vishnu is more than the sun, and his huge body seems to be the mentally pictured giant form of his, extending from the sacrificial ground here to the highest limit of the firmament and even beyond it, while the infant form in which he is accessible to the sacrificers seems to be the sacred fire Agni. Although Sacrifice-Vishnu is always all-pervading, striding everywhere, yet for the sake of every sacrificer realizing him by means of his sacrifice, he has to enter into that sacrifice, grow with it according as the rituals of it proceed, and then, at the full growth of it, stride as the giant everywhere, thereby securing for the sacrificer a wide-stepping existence. In other words the sacrificer at the end of his life here obtains a life in which he can stride and be everywhere like Vishnu himself. This seems to be the drift of I. 155, 4. That the sacrificer becomes the Deity itself, or exactly like the Deity itself, whom he has worshipped, is an idea which seems to be repeated in the *Samhitâ* and *Brâhmana* of the Yajur Veda, an instance of which will be quoted further on in connection with our Vishnu Vâmana.

In two places the *Rig-veda* says that Vishnu strode for the sake of Manu :

May we, ourselves and our offspring, rejoice with wealth, under the protection afforded by Vishnu, who thrice traversed the extensive regions (*pârthivâni rajâmsi*) for the bound or oppressed Manu (*Manave bâdhitâya*)—(VI. 49, 13).

The swift Vishnu strode over this *prithivî* to bestow it for a home (*kshetra*) on Manu. The men who praise him are permanent (*dhruvâsah*): he of exalted birth (*śujaniman*) has made (for them) an extensive abode (*uru kshiti*)—(VII. 100, 4).

Whoever Manu is, whether man in general or the supposed first man exalted to the position of the moon in the wide home of the sky, it is implied that he performed sacrifice in which only can Sacrifice-Vishnu stride for him, release him from the bonds of the mortal state, and bestow on him the permanent state of beatitude with an extensive

unbounded *prithivī* or world as his home. What was given to the first man and sacrificer Manu is vouchsafed to all men who worship Vishnu, that is who perform sacrifice. What Vishnu's exalted birth is will be discussed further on.

Similarly the *Rig-veda* says that Vishnu strode for his friend Indra and assisted him in his battles. If Manu is the moon, and if, as I think, heroic Indra winning victories in battles is a deity acting in the garb of the sun, this idea of Vishnu's helping both the sun and moon is evidently due to the religious belief that it is by the help of Vishnu *as Sacrifice* that the sun and moon perform their orderly functions—that heaven and earth stand supported.

The following is the purport of some of the passages in which Vishnu is mentioned in connection with Indra:—

Vishnu is the intimate friend of Indra (*Indrasya yujyāḥ sakhā*)—(I. 22, 20). King Varuna and the *Asvins* pay homage to the *kratu*, power of this *Vedhas* (ordainer of rites?), who is *Māruta* (accompanied by the *Maruts*). Vishnu possesses the excellent day-finding wisdom or power, and opens up the *Vraja* with his friend or friends.* Divine or celestial (*daivya*) Vishnu has come for companionship to "beneficent Indra, [himself] more beneficent"†—(I. 156, 4 and 5.) "And his [Indra's] mother sought to draw back the mighty [Indra], saying, 'My son, these gods forsake thee.' Then Indra, being about to slay *Vritra*, said, 'Friend Vishnu, do thou stride vastly'—(IV. 18, 11; *vide* also VIII. 82, 12, in which the phrase 'Friend Vishnu, do thou stride vastly' is repeated.) Indra and Vishnu join together and kill in the battle *Dāsa Vrishasipra*, demolish the castle of *Sambara*, and slay a thousand and a hundred heroes of the *Asura Varkin*—(VII. 99, 4 and 5). In many places these two deities are addressed jointly and asked to drink the *Soma*, while in II. 22, 1 it is said that Indra drank the *Soma* poured forth by Vishnu at the *Trikadruka* ceremony.

Vishnu's finding the day, referred to in the words 'uttamam ahar-vidam,' seems to be an allusion to his bringing the *Varāha* or excellent *Soma* day for Indra, as explained in the Essay on the Boar. The *Vraja* opened

* The original of this sentence is:

*Dādhāra dakṣham uttamam aharvidam,
Vrajam ka Vishnuḥ sakhivān apornute.*

† The words quoted are from Muir, the original is:

Indrāya Vishnuḥ sukrīte sukrīttarāḥ.

up by Vishnu is taken by Dr. Muir to be 'the cloud,' but 'the stable of the kine' by Mr. Griffith. It is Indra who in other parts of the *Rig-veda* is celebrated as Gotrabhit, the breaker of the stable in which the Panis had confined his kine. Here it is said that Indra did this and conquered his enemies, assisted and invigorated by Sacrifice-Vishnu. The celestial Vishnu that goes to Indra for companionship may be Vishnu's celestial symbol, the Orion, at whose solar conjunction the sun Indra waxes strong and defeats the powers of winter. The verse (I. 156, 4) about Vishnu's opening up the Vraja or stable is utilized in the *Aitareya-Brâhmana* I. 30 in connection with the bringing of the Soma plant to the sacrificial hall. The *Brâhmana* says: "Vishnu is the doorkeeper of the gods. Thence he opens the door for him (for Soma's admission) when this verse is being repeated." This indicates the sacrificial hall—the home of Sacrifice-Vishnu himself—to be the stable of cows that is opened up, the cows being either the summer rays or the rain clouds, symbolizing those stores of Sacrifice which shower all kinds of boons, just like cows giving milk.

The stable may be identical with Vishnu's paramam padam or *highest place* in the sky mentioned in several places, prominently in the verses quoted below, in one of which (viz., I. 154, 6) that place is said to contain many-horned or long-horned (bhûri-sringâh) and swiftly-moving cows.

Sages (sûrins) constantly behold that *highest place* of Vishnu (which is) like an eye fixed or extended (âtatam) in the sky—(I. 22, 21).

Wise men (vipras), singing praises, and ever wakeful light up (samindhate) that which is the *highest place* of Vishnu—(*Ibid.*, 22).

Men devoted to the gods rejoice (madanti) in the beloved pâtha, heaven, of Vishnu, for he is such a bandhu (friendly kinsman to them). In his *highest place* there is a spring of madhu, nectar—(I. 154, 5).

"Fain would we go unto your * dwelling-places where there are many-horned and nimble oxen.

* 'Your' in the original is in the dual, referring to Vishnu and probably Indra.

For mightily, there, shineth down upon us the widely-striding Bull's sublimest mansion*".—(I. 154, 6).—*Griffith.*

The original for bull is *vrishan*, which is an epithet applied to many of the gods in the *Rig-veda* in the sense of their being strong, *showering* boons. If we take the solar globe itself as symbolizing Vishnu's highest place or step in the sky, the long-horned cows in it may well be the solar rays, the wise men either the same solar rays (likened to bright, intelligent, holy men) or the stars, and the spring of madhu the solar globe itself. The expression that the *vipras* or wise men light up Vishnu's highest place is explained as their glorifying it with their praises.† If the *vipras* are the solar rays, they are lighting up the solar globe always. If they are the stars of the asterisms, they too may well be fancied to keep up and maintain the solar Agni one after another in the sun's yearly progress through them, or, it may be, the lighting *vipras* are not all the asterisms, but only those of them through whom the sun passes with gradual increase in his power from about the time of the vernal equinox to the summer solstice. But equally good reasons may be adduced in favour of Vishnu's *highest place*, the place of cows and nectar, being the Orion constellation. By *vipras* the *Angirases* seem to be meant, for it is they that are often called *vipras* in the *Rig-veda*. In the myth about Indra as *Gotrabhit* the *Angirases* play an active part; as soon as *Saramâ* finds out the stronghold or stable in which the stolen cows of Indra are concealed by the *Panis*, they rush upon them, set fire to the stronghold, and assist Indra in releasing the cows. The phenomenon of that myth appears to me to be something other, something very much grander, than that of the sun's breaking open the stable of night every morning at the eastern

* 'Mightily shineth', *avabhâti bhûri*. 'Sublimest mansion', *paramam padam*.

† In the *Rig-veda* *arka*, bright, means a praise, *arkins* praisers, and *arkanti* they praise. It is derived from *rik*, to beam, shine, sing, praise. A song describing an object makes it shine vividly to the mind of the hearer. The verb *sam-indhate*, they light up, may have been metaphorically used in the sense of *arkanti*, they praise.

horizon and sending forth the flood of day light or rays. In explaining the myth in Vol. I., pp. 181—187, I have taken the place where the summer cows or wealth are hidden to be Orion shining conspicuously in the nights of winter; at the end of winter the conjunctional solar rays as the Angirases march upon Orion, setting it on fire, as it were, with their light, and they and the sun regain the summer cows. If thus Orion is the gotra or vraja, the stable of the cows, it is also the place of madhu, the celestial Soma juice, as the Devatā of the Mrigasiras asterism of Orion is Soma. The Pani myth is conceived in a martial spirit with Indra as its hero breaking open the stable. Here in the Vishnu hymns the object of praise is Vishnu, and so the credit of opening the stable is attributed to this giant of Sacrifice extending from earth to heaven, but here also the sun Indra is not omitted, for when opening the stable, Vishnu is sakhivān, 'with his friend', and that friend can only be Indra who, as we have seen, addresses Vishnu as 'Friend Vishnu, do thou stride vastly'. Being now in the happy conjunction with Vishnu's starry place of Orion which is full of the nectar Soma, and which, being a very big constellation, is stretched (âtatam) over a large space in the sky, the solar rays as the vipras or Angirases light it up with their brilliant praise.

Now, there is a remarkable verse, which, if my interpretation of it is correct, will throw light upon the su-janiman or good birth of Vishnu referred to in Rv. VII. 100, 4 (quoted at p. 264 *ante*). That verse is the second in the Vishnu hymn I. 156 :

Yā pūrvyāya vedhase naviyase
sumajjānaye Vishnave dadāṣati,
yo jātām asya mahato mahi bravat
sed u śravobhir yujyam kid abhy asat.

The most important word in this verse is sumajjāni (sumat-jāni), which, as shown by Dr. Muir, is explained by Sāyana in two ways : (1) 'Sumat-jāni means *self-born*, as the Nirukta VI. 22 says that sumat means svayam, *self*.' In this explanation jāni is taken to mean *born*; but Dr. Muir quotes Dr. Aufrecht, who thinks that jāni has always

the sense of *wife*. (2) 'Sumat is su-mat, very exhilarating or very gladdening' (sutarām mādayatīti su-mat), and he who has a jāni, wife, who gladdens very much is sumat-jāni, that is *Srīpati*, the husband of *Srī*, who gladdens the whole world.' But this is against the *Nirukta* meaning of *sumat*. It appears to me that *sumat-jāni* means one who is himself his wife. The verse means :

He who gives (oblations) to the Ordainer *Vishnu*, (who is) the Ancient or Antecedent and the New and Himself-his-wife—he who tells the great Birth of this great (god), shall surpass his compeer in renown.

The next verse also of the same hymn mentions *Vishnu's* birth :

Tam u stotārah pūrvyam yathā vida
ritasya garbham janushā pipartana ;
ā'sya jānanto nāma kid vivaktana ;
mahas te Vishno sumatim bhajāmahe.

O encomiasts! satisfy [by means of the rites of sacrifice], as ye know how to do, Him, (who is both) the Ancient or Antecedent and by birth the Child of *Rita*. Knowing His Name, proclaim it. O *Vishnu*! we enjoy thy grace, the great one.

It is this aspect of *Vishnu* as the Child of *Rita* that seems to be called the New. If so, the Antecedent must be *Vishnu* as Father. If thus He is himself both Father and Son, it must follow that He himself is Mother also, as is clear from the word *sumat-jāni*, 'himself his wife'. *Jāni*, from *jan*, to bring forth, produce, means the child-producing wife, that is wife as mother.

One who is himself Father, Mother, and Son is strange no doubt. But what can we do if the words used by the poet point to that strange idea? Having had to put his riddle into a verse, he has expressed it in a few pithy words. That it is a riddle is clear from the expression that he who tells it, that is tells what it means, shall surpass his compeer in renown.* A clue to the riddle may be found

* This expression may be compared with: *Yas tā vijānāt sa pituṣa pitā sat*, 'he who knows them (the females who are at the same time males) is father's father, i.e., the old well-informed grandfather, i.e., very wise'—an expression which comes at the end of verse 16 of *Bv. I. 164*, which is a hymn consisting of many riddling verses. The idea that when one knows a thing worth knowing, he shall surpass his compeer is repeated in

in the *Bṛihadâraṇyaka-Upanishad* I. 4, 1-5, where it says to the effect that in the beginning *Ātman* was alone in the form of *Purusha*, *Man*, without a second, and that not finding any love in being alone, he made *himself* into two as husband and wife, and, bringing forth the universe through her, knew *himself* to be the *śrishti* or all that was brought forth. Thus the Creator is himself Father, himself Mother, and himself Issue. Further on in I. 4, 16, the same *Upanishad* identifies the Self, (*i.e.* the-all-himself Creator) with Mind and his wife with *Vāk* (the goddess of) Speech.

The idea of the Creator being Mind or like Mind, or himself *Vāk*, the goddess of Speech, bringing forth the universe as the result of his *vyākaraṇa* of *nāmâ-rûpa*, the making of *names and forms*, that is, as I understand, the bringing forth of all forms, things,* by *naming* them, is wide-spread in the Vedic literature the texts of which are referred to in several places in my *Essay on Creation* printed in the first volume. Speaking about the texts on that subject that are scattered in the *Brâhmanas*, and quoting one from the *Satap.-Brahmana* (XI. 2, 3), Prof. Max Müller says in his *Vedânta Philosophy*, p. 153, thus :

"In reading these scattered passages, it is difficult to resist the feeling that there is more behind them than the authors of the *Brâhmanas* themselves understood. . . . These are magnificent intuitions of truth, but they are almost beyond the intellectual reach of the authors of the *Brâhmanas*; they are like stars that have set beneath their horizon, and of which the later thinkers have caught but a faint glimmering here and there."

The abrupt and scanty, and sometimes fantastic, manner in which these scattered passages deal with the subject shows that it was one of the well-known topics of those days, and

other words here and there in the subsequent Vedic literature, instance (1) *vasiṣṭhaḥ samânânâm bhavati*, 'among his equals he becomes the best'—(*Taitt.-sam.* III. 4, 8, 1); (2) *samânânâm uttama sloko astu*, 'may he become most praiseworthy among his equals'—(*Ibid.*, V. 7, 4, 3); (3) *vasiṣṭhaḥ svânâm bhavati*, 'among his people he becomes the best'—(*Khând.-up.* V. 1, 2, and *Bṛih.-âr.-up.* VI. 1, 2).

* *Rûpas*, forms, seem to mean all created things perceived by any of the senses, in fact all that can be named by word.

it is likely that further research and criticism will throw more light upon the precise meaning of those passages and upon the standpoint from which each author has viewed the subject or, it may be, riddled with it. Be this as it may. What is noteworthy is that so great a Vedic scholar has felt the necessity of a background of remote antiquity from which the subject must have emerged into the Brâhmanas. That background may be even anterior to the *Rig-veda*, for when speaking about Creation there are in it very suggestive words about names and forms. The great god Varuna is *Poet*, he knows the hidden *names* of the cows, developes each *varied form*, and upholds the worlds—(VIII. 41, 5.) Indra by his powers has himself become all the *forms*—(III. 53, 8; VI. 47, 18). Visvakarman has *entered* into all beings (X. 81, 1), and he is Manojuva, swift as *Mind*, Vâkaspatē, the husband of Vâk, *Speech* (*Ibid.*, 7), Nâma-dhâh, the Giver of *names* (X. 82, 3). Brahmanâspati, the husband of *Speech*,* *blew* forth all these (forms) [from his mouth] (X. 72, 2). From this I have conjectured the original idea of creation by nâma-rûpa to have been this, namely that, as in the mind of man all the things are inseparably connected with their names, which, when uttered, at once bring forth to the mind of the hearer the forms of them, the poet has conceived the Creator to be such a wonderful Mind as has brought forth all the things of the universe as so many names, words, *blown forth*, because breath is sent out along with the uttering of words. His Speech-Power Vâk is sometimes fancied to be himself, sometimes his wife inseparably united to him as if he himself is both husband and wife, sometimes both daughter sprung from him and wife always loved by him, while the words uttered by him in conjunction with her are his issue, himself born as words, for words are the flow of mind. Words or concepts are not so many *bits* of a *divided* mind;

* Brahman means word and Brahmanâspati the husband or lord of word. In the *Rig-veda* this name is synonymous with Brîhaspati. Both the *Khând.*-up (I. 2, 11) and the *Brih.-âr.*-up (I. 3, 20) say about the meaning of Brîhaspati that Vâk is Brîhatî and he is her husband. Thus Brîhaspati *alias* Brahmanâspati is Vâkaspati.

into *each* word the undivided mind has flown *fully*, for otherwise there can be no concept. Thus, Father Mind is *fully* in each word, his Son—himself the Son; and as the same Father has entered as Son *fully* into every one and all the words, it is only one Son that is puru-rûpa or visva-rûpa, multiform.

The Satapatha-Brâhmana XI. 2, 3, quoted by Prof. Max Müller, says to the effect that Brahman sent forth (created) all the gods Agni, Vâyu, Sûrya, &c., together with the three worlds of Earth, Air, and Sky, and another set of three worlds above them; that having created these Brahman went beyond them and thought, "How can I get into these worlds?" and that:

'Brahman got into the worlds, by two, by forms (rûpa) and words (nâma). Of whatever thing there is a name, that is thus named; and of whatever thing there is no name, what one knows by form, saying it is such, that is such (of such form). For all this (universe) extends as far as name and form extend. These two, name and form, are the two great powers of Brahman, and whoever knows these two great powers of Brahman, becomes himself a great power. These are two great revelations of Brahman, and whoever knows these two revelations of Brahman, becomes himself a great revelation"—(*Vedânta Philosophy*, pp. 151—152.)

Brahman is, as shown by Prof. Max Müller, from *brih* or *vrih*, to burst forth. In many places of the *Rig-veda*, this word means word, prayerful word or hymn. Word is called brahman, evidently because it bursts forth one after another from mind, or mind itself is brahman, bursting forth as words. In the above quotation, the creating Brahman seems to mean the Supreme Mind. From It the universe has come forth as names and forms, as all forms, things, are inseparably connected with their names. Then what is the meaning of the sentence: "and of whatever thing there is *no name*, what one knows by form, saying it is *such*, that is *such*"? The answer to this difficult question may be problematically suggested by this query, Does the author mean by things having *no names* of themselves abstract ideas or other formless things named metaphorically after things which have forms? The all-comprehending Mind is beyond all names and forms, beyond the

universe, but having sent forth the universe as words, Father Mind must necessarily be *fully* in each and all the words. One's mind is beyond the reach of another, except so far as he has thought out and spoken it in words. Word therefore is Mind itself revealed. Had it not been for this Revelation, had not the great Mind revealed Itself as words and forms consisting of the wonderful things on the Earth, in the Air, in the Sky, in another set of these triple worlds placed above them in regions so high as can only be mentally pictured, who could have known It? Thus, it seems to me, the Brāhmāna means that the Creator of the universe is immanent in all things, is everywhere in all its regions, and that He is at the same time beyond the universe, for He is Infinite.

I must quote Prof. Max Müller again, for the quotation is very important :

"There is one more passage, perhaps the most decided, which has not yet been considered in connection with this conception of Language and Reason as a creative power, and as a power for sustaining and pervading the world. It occurs in the Maitrāyana Upanishad VI., 22, where we read: 'Two Brahmanas have to be meditated on, the word and the non-word. By the word alone is the non-word revealed.' Here we have again the exact counterpart of the Logos of the Alexandrian school. There is, according to the Alexandrian philosopher, the Divine Essence which is revealed by the word, and the word which alone reveals it. In its unrevealed state it is unknown, and was by some Christian philosophers called the Father; in its revealed state it was the Divine Logos or the Son.

"From all this it seems to me that we are driven to admit that the same line of thought which, after a long preparation, found its final expression in Philo and later on in Clement of Alexandria, was worked out in India at a much earlier time, starting from very similar beginnings and arriving at very similar results. But there is nothing to indicate a borrowing on one side or the other." (*Vedānta Philosophy*, pp. 153-154.)

When writing my Essay on Creation, I had not the above-quoted book of Prof. Max Müller with me, and so I then missed the two important passages (Satap.-br. XI., 2, 3, and Maitr.-up. VI. 22) which are brought out so markedly in it. I do not know if I have rightly grasped the subject. Not having a guide and left to my own ways, I must

proceed even if I should stumble. The Non-Word revealed by the Word seems to be the Great Mind. I do not know if the Alexandrian philosophy has provided in it a place for the Mother by the side of the Father and the Son. The Vedas, as I have shown, count the Mother also, and she is Vāk. This goddess Vāk is celebrated even in the *Rig-veda*—*vide* hymns X. 71 and X. 125. Her grandeur is so striking that I took her to be virtually what the Upanishads have called Vidyâ (Vol. I., p. 402). About her Prof. Max Müller says :

“Thus we find in the *Rig-veda* a hymn placed in the mouth of Vāk or Speech, which is unintelligible unless we admit a long previous growth of thought during which Speech had become not only one of many deities, but a kind of power even beyond the gods, a kind of Logos or primeval Wisdom”—(*Vedānta Philosophy*, p. 144).

The hymn referred to is X. 125, and it is to this effect :

Vāk moves with the Vasus, Rudras, Âdityas and Visve Devas (i.e. in all the three regions); supports Mitra and Varuna, the two Asvins, Indra, Agni, Soma, Tvashtri, Pûshan, Bhaga; rewards the zealous sacrificer, herself being the first of those (deities) who deserve sacrifice, the most thoughtful Queen; through her alone all breathe, see, hear, and eat their food; it is in her power to make one a sage, a *Rishi*, a Brahman: she causes war [to put down unrighteousness, for], she bends the bow of Rudra for his killing brahma-dvish, the hater of devotion; the gods have made her manifold (*vyadadhuḥ purutrâ*), she stands in many places, has entered into many things, penetrated heaven and earth; she has brought forth the Father on the summit of the universe, her home is in the waters, in the ocean, from where she extends over all beings and things; and she concludes the hymn thus: “I breathe like the wind, holding to all things; beyond the sky, beyond this earth; such a one am I by my power.”

Thus she is a goddess of knowledge, devotion, righteousness. She has pervaded everywhere like our Vishnu of three strides. Such is Mother Speech whom the Great Father Mind has wedded, and through whom he has become the Father of the Son, Word, the one-manifold Life that is in all forms, in all creatures. Of course his being in all indicates that he loves them all as himself, for the *Brihadâranyaka* already referred to distinctly says that not finding love in being alone the Father created all the *srihti*,

all the creatures, and knew them all to be himself. Such a Son, by whom the universal immanence, goodness, and love of the Father is revealed, cannot be had except through knowledge, devotion, sacrifice, righteousness, and so Vāk herself who is all these is the Mother. It is this Son who seems to be mentioned in Rv. X. 129, 3, as the One that was born by means of great tapas, austerity (*tapasah tat mahinā ajāyata ekam*), and I have tried to show in the Essay on Creation that this great tapas of the Creator is mentioned in connection with creation in many places in the subsequent Vedic literature including the Upanishads.

In explaining the Purusha-sūkta, Rv. X. 90, I have been led to see the Father in Purusha, the Mother Vāk in Virāj born from him, and the Son in Purusha that is born of her and sacrificed and made manifold by the gods*—(*vide* Vol. I., and also p. 248 *ante* of this Volume.) The Yajurveda includes in the Purusha-sūkta this :

Sarvāni rūpāni vikīṭya dhīraṇ nāmāni kṛtvā 'bhivadan yad āste.

The wise (Creator), knowing all the *forms* and making (all) the *names*, is uttering (them).

In explaining the Brāhmana stories about the Son God Rudra in the first Volume, I have shown how the idea of the *nāma-rūpa* mode of creation has entered into them when it is said that the eight *names* given by Father Prajāpati to his Son Rudra became the eight *forms*, *i.e.*, Agni (fire), Waters, Plants, Vāyu (air), Lightning, Rain, Moon, and Sun,† into all of which he in an invisible state bearing the ninth name Kumāra has entered.

In the *Rig-veda* Vishnu's *name* or *names* are spoken of

* There the query is : 'Yat Purusham vyadadhuh katidhā vyakalpayan', and the reply is that he became all the creatures, sun, moon, in fact the whole universe. The reply therefore may be summed up as : *tam devāḥ bahudhā vyadadhuh*, and this may be compared with what is said about Vāk in X. 125 to the same effect : *vyadadhuh purutrā*. Thus Vāk is identical with the all-pervading Purusha, the Son immanent in all forms.

† Why more forms than these were not named, why the whole universe must be understood by the eight forms, is shown in the first Volume to be the laboured result of showing that as Gāyatra, the Deity of the Gāyatri verse, the Son God's names were confined to eight in order that they may mystically represent the eight syllables of that verse.

in such a manner as to indicate some deep significance in them. The wise encomiasts are to know his *name* and proclaim it (I. 156, 3). This shows that by *name* something highly worthy of knowing was meant. Did it mean that the whole universe was to be known as his *name*? In another place, VII. 100, 3, the poet says about Vishnu: *tvesham hy asya sthavirasya nāma*, 'brilliant or sublime indeed is the *name* of this sthavira'. Dr. Muir takes *sthavira* to mean firm, immovable. In the subsequent Sanskrit it means an elderly man. As it is derived from *sthû*, to be thick, it seems to mean the well-developed stout man. If so, in respect of this huge Sacrifice-Vishnu extending from earth to heaven, *sthavira* would mean the same as *brihakkarîra*, 'having a huge body', already explained

More remarkable is I. 155, 3, which says :

Tâ im vardhanti mahy asya paumsyam,
ni mâtarâ nayati retase bhuje ;
dadhâti putro 'varam param pitur
nâma tritīyam adhi rokane divaḥ.

Dr. Muir and Mr. Griffith differ in their renderings of this.* I venture to render it thus :

These (Soma libations) augment his (Vishnu's) verility, he causes the two mothers to receive (his) seed (son) ; and the son (that is thus brought forth) bears from his father the low (name), the high name, and the third (name) in the starry region of the sky.

Read in the light of what has already been said about Vishnu

* "These [libations, according to Sâyana] augment his verility ; he conducts the parents (heaven and earth) to receive the fertilizing seed ; the son has the inferior name ; the superior belongs to the father ; the third is above the light of heaven."—Muir.

"These offerings increase his mighty manly strength :

he brings both parents down to share the genial flow.

He lowers, though a son, the father's highest name,

the third is that which is high in the light of heaven."—Griffith.

Mr. Griffith explains the *genial flow* to be the libation of Soma-juice, and about *he lowers*, &c., he says : "the meaning appears to be that Vishnu takes rank in the sacrifice above his own father Dyaus, and that Agni has the third place." But to my mind there seems to be no lowering of the highest name. The verse speaks of three names, as the word *third* indicates.

himself being Father, Mother, and Son, this may mean this : Vishnu as Father Mind drinks the sacred beverage and gets his spiritual verility. This is tantamount to what is said in the Brâhmanas and Upanishads that the Creator, in order to create, performed sacrifice, tapas or austerity. The two mothers, heaven and earth, are to be understood here as consisting of the vast region extending from the earth to the top of the sky—a region which includes the whole visible universe and which, we saw, is pervaded by Vishnu and by Mother Vāk. Into that region the Father effuses himself as the Son, the Life or Self immanent in the whole universe. As that Son is the Deity of Sacrifice extending from the sacrificial Agni on Earth to the Sun Agni in the Sky on high, the *names* spoken of as *avara* and *para*, the low and the high, appear to be respectively the *form* of Agni on Earth and the *form* of the Sun in the Sky. But there is another *name* or *form* equally essential for Sacrifice, and that is of the Moon Soma, who is seen gloriously in the star-bedecked sky in the night. The sun shines extinguishing star-light. But the moon shines along with the stars, and for that reason he is fancied to be placed in the very lap of them (Rv. X. 85, 2), and the place of the celestial Soma-juice is in the Starry Orion. I would therefore take Soma to be meant by the *third name* in the *rokana* of the sky. *Rokanas* in the plural mean the stars,* but here *rokane* in the locative singular seems to mean the starry region *in* which Soma is placed.†

Thus Agni, Sûrya, and Soma are the three bright names of the Son who is immanent in the whole universe. If this is the meaning of the verse, it follows that it is simply in accordance with this principle, inherited from the *Rig-veda*, of naming the Son, that the Brâhmana stories have depicted the Son God Rudra as having the eight names and forms of Agni, sun, moon, &c., already mentioned.

* Cf. the Vedic expression, *rokante rokanâ divah*.

† The celestial Soma's home in the sky, in the *third* region from here, is well known in the *Yajur-veda*—vide *Taitt.-Sam.* VI. 1, 6, saying, *trītiyaśāṁ ito divi Somaḥ*, &c.

In verse 6 of the same hymn (I. 155), it is said of Vishṇu that with four and ninety names he impels the vyatis, steeds, like a rolling wheel :

Katurbhiḥ sākam navatim ka nāmabhiḥ

lakram na vrittam vyātin avivipat.

Mr. Griffith quotes Wilson, who, following Sâyana, gives the following explanation of this :

"Vishṇu is here identified with Time, comprising ninety-four periods : the year, two solstices, five seasons, twelve months, twenty-four half months, thirty days, eight watches, and twelve zodiacal signs."

As there is no mention of the zodiacal signs in the Vedic literature, the table must be made up in some other manner. Prof. Ludwig, quoted by Mr. Griffith, appears to have construed that with the four names, the four seasons, Vishṇu makes the ninety steeds to rotate like a wheel, the ninety steeds being probably the ninety days of each season of three months, which, turned round four times, would make the year of 360 days. The simile of the rolling wheel is certainly indicative of Time. Taking this and the three stations together, Sacrifice-Vishṇu is eternal and infinite extending over endless Time and endless Space.

Immediately after the saying, quoted at p. 271 *ante*, that Brahmanaspati blew forth these (forms), the *Rig-veda* X. 72, 2, says that in the ancient age of the gods Sat, Existence, was born from Asat, Non-Existence. In the Essay on Creation in the first Volume, I have dwelt upon this riddle of Asat and Sat. I have tried to show there that while Sat means the whole universe in its created or manifested form, Asat is not simply the unmanifested state of it, irrespective of the Creator, but the Creator Brahmanaspati himself, the Lord of Speech as *Mind*, in the unthinking or sleeping state when all the *words* are latent in it. The unrevealed Mind called Asat brings forth Sat, the universe, that is, reveals itself by blowing itself forth as the *words*, the forms. I have even conjectured Asat to be not A-sat, Non-existence, Nihil, but a word artificially and riddlingly used as As-at (made up of the root 'as,' to be, and the particle 'at'), 'that which merely is' (without thinking or speaking—the

unrevealed *Root* or *Cause*), for whether *Asat* is the unmanifested Creator, or the unmanifested state of the universe, he or it *existed* then, and can never be called *Nihil*. My excuse for what may appear my quibbling is the existence in the Upanishads of very artificial words such as *tajjalān* and the probability of the Brāhmanas and Upanishads having inherited the riddling spirit from the time of the *Rig-veda* itself, which in many places abounds in riddles. Be my conjectural *As-at* as it may. Let *Asat* be *A-sat*, the Creator as *Mind* in the unrevealed state. Even this, the calling the unrevealed Creator as *Asat*, which is a name ordinarily meaning *Non-Existence*, is a paradoxical riddle, and the same kind of riddle is repeated when the *Maitrāyana Upanishad* (quoted at p. 273 *ante*) says: "By the Word alone is the Non-Word revealed." The thing is this. Contrasted with *Sat*, the universe consisting of forms, *A-sat* seems to be used in the sense of the *Formless*. The *Rig-veda* X., 294, 4, immediately after speaking about the birth of *Kāma*, Love, the Primal Retas,* Son, of *Mind*, says that sages searching well in the heart found the *Bandhu* (Bond or supporting Kinsman) of *Sat*, the universe, in *Asat*. It seems to me clear that *Asat* is the same *Mind* and *Bandhu* the same *Mind's* Son that are spoken of in the first part of the verse. The drift of the poet seems to be this. In the forms consisting of the universe, the Son is immanent as their Life and Support, and therefore He is called the *Bandhu* of *Sat*, and Him they found in *Asat*, the *Formless*†. From the light thrown upon it by the passages (*Satap.-br.* X., 2, 3, and *Maitr.-up.* VI., 22) found in Prof. Max Müller's book, and by the remarkable verses of the *Vishnu-sūktas*, I have said so much about the riddle of *Asat* and *Sat* by way of putting the case more clearly than I was

* Retas, seed, is often used in the sense of one's own son—*vide* Rv. I. 68, 4, 'ikkhanta retah.'

† I have had to refer to this remarkable verse in many places. That in the subsequent Purāṇic period, when the meaning of *asat* had become obscure, *asati*, 'in *asat*,' may have been construed to refer to a time of extreme distress, when non-existence, death, deluge, is staring in the face, is adverted to on p. 166 *ante*.

able to do in the first Volume. I would now take the saying in Rv. X., 5, 7, that Agni the First-Born of Rīta is both Asat and Sat in the highest heaven to mean that Agni worshipped on the altar here is not the mere fire, but the Deity of Sacrifice that has extended himself into the sky on high, where he is seen as Sat in the form of the sun, while at the same time he is Asat, Formless, whose infinite pervasion has gone beyond all forms, beyond the sun, moon and stars.

In the Visvakarma-sūktas (X. 81 and 82), after singing the glory of the All-Maker having eyes and feet everywhere, One whose work is righteous (sādhukarman), Swift as Mind, Husband of Speech, the One Nāmadhāh or Namer, the Father who, wishing to grow (vāvridhānah), made an oblation of himself in the sacrifice performed by him, the First that has entered into all the creatures, &c., &c., the poet concludes by saying :—

You do not know Him who brought forth these things; something else stands between you and Him. Enveloped in mist and chattering (incoherently), the (so-called) praisers (of Him) walk along, "rejoicing in life" (i.e., in selfish, sensual gratification).*

Not knowing the invisible Father who by self-sacrifice has entered into all creatures, the foolish people pretending to be learned and godly, revel in selfishness, being virtually life-taking Yātudhānas. Without knowing Him hymns and sacrifices are useless.

Poets have likened the Creator and his srihti of the universe to fire and its sparks, to the sun and the rays springing from him, to the rain cloud and the showers of rain, to the sea and the rivers fed by the rain clouds formed by the vapours of the sea and flowing back into it, to the spider

* The original of "rejoicing in life" is asutrip. Mr. Griffith has evidently read the word as a-sutrip, for he has rendered it by "discontented". But the Padapāṭha of the word is asu-trip, rendered by Prof. Max Müller as "rejoicing in life"—(*Hibbert Lectures*, p. 301). In adopting this meaning when dealing with this hymn in Vol. I., pp. 407, 412, I did not catch its spirit properly, and mistook the life to be God himself. I have now come to know from Dr. Macdonell's excellent dictionary that asu-trip means life-taking.

and the threads sent out and withdrawn by it. These similes are taken from outside objects. But turning upon himself there is for the poet that most wonderful thing, the intelligent, ethical, constructive human mind, giving him a vision of the Great Mind from whom all things and all creatures have come out as words. The whole universe is His Revelation, His Great Poetry, by which He is revealed to the contemplative religious mind.

About Vishnu Vāmana, the *Taitt.-sam.* II., 1, 3, 1, says to this effect :

The Devas and Asuras vied with each other in respect of (the lordship of) these worlds. Vishnu saw a vāmana or dwarf (*pasu*, victim), which he offered to himself as the Deity (fit to receive that offering). By this act, he conquered all these worlds. He who vies (to become the lord of these worlds) shall offer a dwarf (*pasu*) to Vishnu; he will become Vishnu himself and conquer all these worlds.

This is in praise of offering a dwarf *pasu* to Vishnu while other kinds of *pasus* are prescribed for other gods. Vishnu's *pasu* as the dwarf must have been fixed upon after his own character as the wonderful dwarf measuring all the worlds by three steps had become fixed.

The *Satap.-br.* I., 2, 5, 1, quoted in Dr. Muir's Texts, Vol. IV., p. 122, says to this effect :

The Devas and Asuras, who were both sprung from Prajāpati, strove together. The Devas were, as it were, worsted, and the Asuras began to parcel out this Earth among themselves (measuring her) with [straps of ?] ox-hides from west to east. The Devas went there placing at their head Vishnu, the Sacrifice, who was Vāmana, dwarf, and asked the Asuras to give them also a share in the Earth. The Asuras, grudging as it were (*i.e.*, unwilling to give any large share to the Devas), answered, 'We give you as much as this Vishnu can lie upon'. The Devas accepted the offer, and said (among themselves) that what was co-extensive with Sacrifice (Vishnu) was very much indeed. Then they placed Vishnu to the east and surrounded him with the Gayatrī, Trishtubh, and Jagatī metres on the south, west, and north respectively, placing Agni on the east, and thus they went on worshipping and toiling. "By this means they acquired the whole of this earth; and since by this means they acquired (*samavindata*) it all, therefore [the place of sacrifice] is called Vēdi (from the root *vid*, to acquire). Hence men say, 'as great as the altar, so great is the earth: for by it (the altar) they

acquired the whole of this earth.' " Surrounded on all sides, Vishnu did not advance, but hid himself among the roots of plants. The Devas searched for him, and digging (the earth) found him at a depth of three fingers.

This Vâmana story may be compared with the Varâha story of the Taitt.-samhitâ, quoted at pp. 184-185 *ante*. As explained in the Essay on the Boar, the altar Vêdi represents the whole Earth, Prithivî, and it is also likely that Prithivî signifies the whole universe. Just as the Infinite Supreme Self located in the heart is termed in the Upanishads Ângushthamâtra, of thumb-size, which is the size of the heart, the Invisible Infinite Deity Sacrifice-Vishnu, who, we saw, is the Giant extending from the altar to beyond the highest heaven and pervading everywhere, is termed the Dwarf of the size of only the altar on which he is located. The Asuras are deluded by taking Vishnu to be only as much as the dwarf in *form*, just as Asura Virokana of the Khând.-Upanishad is deluded by taking his own *form* that is seen in the reflection to be his Self. But the Devas, having got as much as Vishnu can lie upon, get the whole universe, as Vishnu is Infinite. This clearly implies that Vishnu, the Sacrifice performed by the Devas on the altar, strode and extended himself everywhere. Such being the case, the saying that Vishnu did not advance is a riddle of the paradoxical kind. In such riddles the latent or what is implied is the truth and not what is made to appear as patent, for it is by discarding the idea of any of the forms or seen things in the universe being God that the Unseen God immanent in it is to be mentally realized. Moreover, what follows the saying that Vishnu could not advance because he was surrounded clearly indicates his subtile, penetrative, pervasive nature. He disappears into the oshadhis, plants, and is found concealed in the Earth. This shows that He is the Invisible Deity immanent in the universe. According to Dr. Macdonell's dictionary, oshadhi means avasa-dhi, 'containing nourishment'. As osha means 'burning', oshadhi may have been looked upon as containing burning, i.e., pungent sap. It is likely that oshadhi is mentioned here

as Vishnu's hiding place in order to indicate thereby that He is the root-sap, the life-juice, immanent in all things.

In Dr. Muir's *Texts*, IV., pp. 130—135, are given three versions from the Rāmâyana about the Dwarf incarnation, one from Schlegel's edition, the other from the Bombay edition, and the third from Gorresio's edition. The Madras edition, printed in Telugu character, seems to correspond for the most part with the Bombay edition so far as this story goes. The story is narrated to Râma by Visvâmitra about the sanctity of the latter's hermitage called Siddhâsrama, the place where in the olden time Vishnu Vâmana achieved siddhi, success, in his tapas. Its purport, in which Dr. Muir's translation is largely quoted, is this :

This is Vishnu Vâmana's former hermitage, where he resided for thousands of years performing tapas and achieving success in it. At that time King Bali, son of Virokana, conquered all the Devas including (their lord) Indra, reigned in their kingdom, and became renowned in the three worlds. While Bali was performing a sacrifice, the Devas including Agni and their priest (Bṛhaspati) approached Vishnu in this place and said: 'O Vishnu, Bali is performing an excellent sacrifice. Before it is completed, our object should be achieved.' "Whatever suppliants wait upon him from whatever quarter, he bestows on them in a proper manner all whatever, of any sort of thing [they wish]." Do thou go there assuming, by thy power of mâtâ, the Dwarf form, and do that which is excellently good.

"At this period, O Râma, the divine Kasyapa, luminous as fire, glowing, as it were, with splendour, attended by the goddess Aditi, having completed an act of austerity (vrata) which had lasted for a thousand years of the gods, celebrated [thus] the praises of the boon-bestowing Madhusûdana (Vishnu): 'Through intense austerity (tapas) I behold thee, the supreme Spirit, whose essence is austerity, who art a congeries of austerity, the impersonation of austerity, who art rich in austerity. In thy body, lord, I behold this whole universe.'" Thus praising Vishnu, Kasyapa begged him to be born as his son in Aditi, thereby become the younger brother of Indra, and assist the Devas. Accordingly Vishnu was born in Aditi.

Assuming the Dwarf form, he went to Bali, begged for three paces (of ground), and having obtained them, he, the Self of the universe (Lokâtma), devoted to the good of all creatures, strode through (all) the worlds (in three paces), and restored them to Indra, "having overcome Bali by his might" (niyama balim ojasâ).

But 'niyama' may have been used here in the sense of

'having bound', for Bali-bandha, the *binding* of Bali, seems to be a wide-spread idea in the Purāṇas, and it is clearly mentioned in another part of the Rāmāyana, viz., the Yuddhakāṇḍa, verse 27 of sarga 120, in which, immediately after Sītā's fire ordeal, the Devas praise Rāma as the incarnation of Vishṇu himself that was the one-horned Varāha, Vāmana, &c., in the olden time. The verse in question referring to the Vāmana incarnation says :

By you (O Rāma!) as Vāmana, the Dwarf, the three worlds were encompassed (krāntāḥ) by three strides, and Mahendra was made king (of the three worlds), having bound the great Asura Bali ('Balim badhvā mahāsuram').

Schlegel's edition describes the Dwarf as a bhikshu, mendicant, with the lock of hair on the head, and with umbrella and kamandalu, drinking gourd. These are emblems of the state of Brahma-karya. It and the other edition mention the regions of the three paces as "with one step he occupied the whole earth, with a second the eternal atmosphere (vyomam avyayam), and with a third the sky." And they say that having removed the thorn (Bali) (from Indra's way), and given the empire of the three worlds to Indra, Vishṇu made Asura Bali a dweller in the Pātāla (the nether world).

As pointed out by Dr. Muir, the second paragraph of the story relating to Vishṇu's birth as the son of Kasyapa and Aditi is so placed that it might well be omitted. Two versions of the same story appear to be put in and adjusted. The second makes Vishṇu Āditya. No one can be Āditya unless he is the son of Aditi, and Kasyapa as the husband of Aditi and the father of Indra and other gods is a wide-spread idea in the epics and Purāṇas.

In the Mahābhārata the Dwarf incarnation is briefly referred to in two places, quoted in Dr. Muir's *Texts* IV., pp. 135-136, and in both of them Vishṇu Vāmana's birth from Kasyapa and Aditi is distinctly mentioned. In the first, Vishṇu says to Nārada to this effect :

The great Asura Bali, son of Virocana, shall be indestructible by anybody, whether Deva, Asura, or Rākshasa. He shall take the three worlds, putting Indra to flight. Then I shall be born as the son of Kasyapa and Aditi, as the Dvādaśāditya, restore the empire

to Indra, and place the eminent Dānava Bali in the Pātāla (*Sāntiparva*, vv. 12943 ff.).

In the second, *Krishna* is praised to this effect :

Thou, the all-pervading, hast by thy energy traversed the earth, the sky (*kham*) and heaven (*divam*) in three strides, having become a Child, the Son of *Aditi*, the younger brother of *Indra*. Having attained to the sky, and occupied *Ādityasadana* (the place of the sun), thou, the Self of all beings, hast surpassed the sun by thine own lustre (*Aranyaparva*, vv. 484 ff.).

In the *Harivamsa*, the story of *Vāmana* is stated in a very lengthy manner spread over twenty-five *adhyāyas* (239—263), a great part of which is taken up with the details of the battle between the *Devas* and the *Asuras*. Briefly stated, it is to this effect :

Janamejaya asks how the Infinite *Nārāyaṇa* (*Vishnu*), the Eternal *Prakṛiti*, Root of the worlds, the Ancient Self without beginning, middle, or end, God of gods, the Carrier of oblations [in the form of *Agni*] as well as the Eater of them, was born a Dwarf in *Aditi*, the Mother of the *Devas*. *Vaisampāyana* answers : *Prajāpati Kasyapa*, the son of *Marīki*, had two wives, *Aditi* and *Diti*, both sisters. In *Aditi* the *Devas* were born [including the twelve *Ādityas*, namely], *Dhātṛi*, *Aryaman*, *Mitra*, *Varuna*, *Amsa*, *Bhaga*, *Indra*, *Vivasvat*, *Pūshan*, *Parjanya* the tenth, *Tvashtṛi* the eleventh, and *Vishnu* the twelfth (*dvādaśo Vishnur ukyate*). In *Diti* were born the powerful *Hiranyakasipu* and his younger brother *Hiranyāksha*. The former had five sons, the eldest of whom was *Prahlāda*, whose son was *Virokana*, whose son was *Bali*. The *Daityas*, seeing that *Hiranyakasipu* was killed by the Man-lion (*Vishnu*), and with a view to conquer the *Devas*, installed *Bali* as the king of the *Daityas*. *Bali* was always devoted to *dharma* (religious and moral duties), truthful, one who had subdued the senses, well up in all knowledges, *tattvadarsin* or seer of the essence (of knowledge), grateful, most valourous, *Hiranyakasipu* (having a golden seat), and indestructible (*avyaya*). The god *Brahmā* also was pleased with him and performed the *abhisheka* or installation ceremony.

On *Bali*'s installation, the *Daityas* waged war against the *Devas* in order to regain the empire of the three worlds taken away from the *Daityas* on the death of *Hiranyakasipu*. [Passing over the tedious details of the war and the names of the *Daityas* of inferior rank that took part in it,] *Prahlāda* fought with the army of *Kāla* (the god of death), his brother *Anuhlāda* with that of *Dhanada* (the god of wealth), *Viprakitti* with that of *Varuna*, and they succeeded in overpowering and routing these gods. Then *Agni*, who is described here as the son of the self-shining damsel *Sāndilī*, entered

the battlefield and burned many of the Daityas, and although he was thinned for a time by the flood of water sent by them, he regained his vigour by being praised by Brihaspati (the priest of the Devas) that he should not fear water as water itself was his womb, and that he was the lord of all creatures. Thus praised, he fought again and repulsed the Daityas.

Then King Bali himself, praised by his grandfather Prahlāda as being all the gods himself, the unconquerable lord of all, the great Yogisvara possessing all the sāttvika guṇas or pure qualities, took up the field and fought with Indra, the head of the Devas, and worsted him. As the last resort Indra took up his Vajra weapon, but a voice in the sky told him that Bali, by the merit of his austerity, righteousness, truth, and of the boon conferred upon him by the god Brahmā, was unconquerable in battle by anybody. Hearing this Indra went away from the battlefield along with the Devas, and the Daityas blew their trumpets of victory.

Thus winning the empire of the three worlds with the splendour of sacrifice for securing heaven shining in the Daityas, with the whole world established in peace and in the path of righteousness (satpatha), with a complete absence of sin, with (the Bull of) Dharma standing on all fours, Bali was installed the king of heaven (Devarājya), and the goddess Lakshmi herself entered him, pleased with his valour and righteousness. The other goddesses also, viz., Hri (Modesty), Kīrti (Fame), Dyuti (Splendour), Prabhā (Brilliance), Dhṛiti (Fortitude), Kṣamā (Forgiveness), Nīti (Equity), Dāyā (Kindness), Mati (Wisdom), Smṛiti (Good Memory), Vidyā (Knowledge), Śānti (Peace), &c., &c., attended him, as also all the Apsaras nymphs well versed in music. Thus was incomparable lordship obtained by Bali, the Brahmavādin.

Defeated by Bali, Indra goes to the home of his mother Aditi in the East. She takes him and the Devas to her husband Kasyapa, who takes them all to the Heaven of the god Brahmā. [Here comes a long description of Brahmā and his sabhā, court, where he is attended by Rishis and others.] Brahmā says to Kasyapa: 'I know why you have come here. Go to the other shore of the milky ocean, where at a place called Paramam Amṛitam, Vishnu is performing a great tapas with Yogaic contemplation, he who is the whole universe, the support of it, the Self of all, who is called Pūrvaja, the First-Born. Perform a great tapas yourself there, and, as soon as he rises from his tapas, salute him, and beseech him to be born as your son.' Accordingly Kasyapa and Aditi go there, and, at the completion of the tapas, praise Vishnu as the god of gods, Ekaśrīṅga-Varāha, the one-horned Boar, Vṛishākapī, &c., &c., and at their request he is born as their son Vāmana after Aditi bears him in her womb for a thousand years. All the gods including the twelve

Ādityas, the twelfth of whom is a form of Vishnu, and all the *Rishis* glorify the birth of one whose splendour is equal to that of a thousand suns risen simultaneously in the sky, and whom people worship under various names, including Yajña, Sacrifice.

When Bali is performing a horse sacrifice, Brihaspati, the priest of the Devas, conducts there the boy Vāmana, who is shining with the sacred thread, the sacred girdle (maunji), umbrella, the staff, and the deer-skin (all badges of Brahmakarya). The boy surpasses Bali's priests in the knowledge of the details of the sacrifice and teaches them its proper procedure. Surprised at this, Bali salutes him and asks him to tell what he should do for him. The boy extols Bali's sacrifice as surpassing those performed by the god Pitāmaha (Brahmā), by Indra, by Yama, by Varuna. Hearing this, Bali is very much pleased, and says: 'O whose son are you, the best of Brāhmans! ask for anything you may want and I shall give it.' The boy says: 'I want neither kingdom nor conveyances, nor riches, nor damsels. If you are pleased, give as much ground as my three paces can cover, on account of my Guru for establishing (his sacred) fire on it.' Bali says: 'What will you do with only three paces? Ask for a hundred of a hundred thousand paces.' The boy says that three paces are quite enough. Both Bali's high-priest Sukra and grandfather Prahlāda warn him against giving the ground, saying that the boy is Vishnu himself and not the child that he looks, that he is the Man-lion himself come again. Bali says: 'If Vishnu himself has come to my sacrifice, what better recipient of my gift can I find? Having promised to give I must give. O boy, ask for the whole earth and it shall be given.' The boy reiterates that only three of his paces are enough, and Bali pours water into the boy's hand as signifying the act of gift. As soon as the water falls into the boy's hand the Dwarf becomes Non-Dwarf extending from Earth to Sky, with all the gods merged in his body, the earth as his feet, sky as head, sun and moon as eyes, his navel as the door to Heaven, and other gods and things as his other limbs [as described in detail in the original]. When he strides through the Earth (in one pace) the sun and moon come to his chest, when he strides through nabhas, atmosphere (in the second pace), they come to his hip, and when he strides through param, the sky on high (in the third pace), they are at his feet. The Daityas (thinking that their lord Bali is being deceived) attack Vishnu on all sides, but are put down by him. Having thus conquered all the worlds, he gives them to Indra and makes Bali the resident of Satala *alias* Pātāla below in the Earth, telling him thus: 'As you gave the water of gift to me, you will never die from the hands of the Devas. Reside in Satala together with all the Daityas, and reign there as their king. By my grace you shall get all kinds of celestial happiness and sacrifices.'

Do not interfere with Indra, but show respect to him as he is my elder brother. If you infringe this my order, the nāgas, serpents, will bind you in their coils.'

Bali asks what he should eat in Sutala, and Vāmana replies that whatever sacrifices and other religious acts are performed by men without faith, devotion, charity, &c., shall go to him as oblations for his food. The great illustrations Bali says, very well, and enters the Pātāla, and Vāmana goes to Trivishṭapa, Heaven, honoured by all the Rishis.

On Vishnu's going to Heaven, having bound Bali in the coils of serpents, Rishi Nārada happens to go to Bali's place and teaches him to glorify Vishnu in a hymn of twenty verses, styled Moksha-vimsaka, for in it Bali prays for moksha, liberation, from the coils. Pleased with this, Vishnu sends the bird Garutmān, the enemy of serpents. Seeing the bird, the serpents leave Bali and disappear. The bird says to him: 'You are liberated, reside here in the Pātāla with your kith and kin, and do not stir even a gavyūti (a distance of two krosas) from here, on pain of your head going to pieces. Bali asks what he should eat there and is reminded of what has already been fixed by Vishnu.

Such is the story narrated in the Harivamsa. The bad nature of the food allotted to Bali looks a discordant sequel to the celestial happiness and sacrifices promised immediately before. Also his being bound by Nāgapāsa, serpent-coils, is discordantly introduced, without saying anything about his having given any cause for being bound. It looks as if some other version of the legend is mixed up. The Bhāgavata-Purāṇa, VIII. adh. 15-23, in elaborately narrating the story in its own way (copious extracts from which are given in Dr. Muir's *Texts* IV. pp. 137-151), omits the bad food and gives a reason for binding Bali, but it substitutes Varunapāsa for Nāga-pāsa:

When young Vāmana begs Bali in the horse-sacrifice for three paces of ground, Bali says to this effect: 'Having pleased me so much with words befitting a wise old man (though you are so young), you ask for very little. Ask at least for so much of land as would yield a living.' The boy says that one who is not content with three paces of ground will not find contentment even if he should get the whole universe. Bali says with a smile (of admiration), 'Take what you want.' At that time Bali's priest Sukra of the line of the Bhārgavas tries to prevent him, saying that the boy is the Infinite Vishnu come to measure the whole universe in three paces and deprive him of his empire. Bali, to whom the keeping of his word is more

important than his empire, argues with Sukra, who, not pleased with a disciple who would not heed his Guru's word, curses him to lose his *śrī* (wealth, empire). Bali's dutiful wife Vindhya-Vali hands the water vessel to him, and as soon as he pours the water, the Devas and other celestials applaud him and honour him by showering flowers on him, and the Dwarf becomes the Giant measuring the whole Earth in one pace, and the Air and Sky in the second pace, leaving no space whatever in the universe for the third pace. The sky-ward stride penetrates even the Satya-loka, where the god Brahmā honours the Great Strider's foot by washing it with the water of his Kamandalu, and the water thus poured on the foot becomes the Gaṅgā river flowing in the three worlds.* There being no space for the third pace, the heavenly bird Tārکشya (Garutmān), knowing Vishnu's intention, binds Bali with Varuna's pāsas, cords. All this takes place on the Satya or Soma day of the sacrifice. Vishnu says to Bali to this effect: 'Your empire extending as far as the sun warms with his rays, as far as the moon shines with the stars, as far as Parjanya rains, has come within my two paces. Having failed to give me the promised three paces, you have to go to niraya, hell.' Bali says: 'I do not fear the pains of hell nor of the cords binding me. Allow me to make good my word: be pleased to place your third step (padam) on my own head; punishment from such a Guru as you is most welcome.' Then, praised by Prahāda, Vindhya-Vali, and the god Brahmā, Vishnu says: "This chief of the Dānavas and Daityas, and enhancer of their renown, has conquered unconquerable Delusion He has been elevated by me to a position to which even the immortals with difficulty attain: he shall be the Indra, supported by me, of the Sāvarni Manvantara. Meanwhile let him occupy Sūtala, formed by Visvakarman, where, by my will, neither mental nor bodily pains, nor fatigue, nor weariness, nor discomfiture, nor diseases afflict the inhabitants." Bali is then released and enters Sūtala with joy, along with the Asuras (i.e., the Daityas) and his grandfather Prahāda. To them there Vishnu becomes durgapāla, the guardian of the fortress, standing always with the mace in his hand, and protecting them. Vishnu tells the priest Sukra to rectify any irregularity he may have seen in his disciple's sacrifice. Sukra says: "How can there be any irregularity in that ceremony of which thou art the lord, the lord of sacrifice, the Sacrificial Man, adored in every respect? Whatever defects there

* The Skanda-Purāṇa, quoted in the Vāṅspatya under the word Gaṅgā, says that Vishnu Trivikrama's foot (stretched into the sky) rent the Brahmāṇḍa, the celestial globe, and let loose the Gaṅgā river so as to come down to the earth and fill the ocean. In the Essay on Gaṅgā, I have tried to explain Gaṅgā's celestial origin.

may be in respect of texts, of order, of place, of time, of persons, or of materials,—the mere celebration of thee obliterates them all. Nevertheless, great being, I shall fulfil the injunction which thou utterest: this is the highest happiness of men, to obey thy commands." Having assented to the order of Hari, the divine Usanas, with the Brahman-rishis, rectified the irregularities of Bali's sacrifice. Having thus begged the Earth from Bali, the Dwarf Hari (Vishnu) restored Heaven to his brother Mahendra.

The celebration of Vishnu as the means for rectifying defects in sacrifices is a Vedic procedure, for the Aitareya-Brāhmaṇa III. 38 says that Vishnu cures defects in sacrifices, that by repeating the verse, *Vishnuḥ nu kam vīryāni* (Rv. I. 154, 1), the defects are cured. That verse celebrates Vishnu's three strides.

The popular idea that has entered into Vernacular songs in this part of India, and for which there must be some Purāṇic authority, is that Vishnu is the door-keeper of Bali's mansion in Sutala. The Bhāgavata-Purāṇa seems to indicate this when saying that Vishnu is Bali's *durga-pāla*. We have seen that according to the Āit.-Brāhmaṇa Vishnu is the door-keeper of the Devas (p. 266 *ante*). If he is the door-keeper of Asura Bali also, it shows that he has treated him as a Deva. Indeed the sublime character which Bali bears in all the Purāṇic stories from the Rāmāyana downwards shows that he is an Asura only in name, but a great righteous soul really.

The legend about Vishnu Trivikrama, risen as it is from the *Rig-vedic* Vishnu Trivikrama, may have been one of the oldest Purāṇic legends in folklore currency for a long period before it was recorded in the Rāmāyana, Mahābhārata, Harivamśa, and other Purāṇas. It agrees with the *Rig-veda* about the nature of the three strides and about Vishnu's striding for the sake of Indra, but it has these peculiarities, viz., (1) its Vishnu is Āditya with Indra as his elder brother, (2) it introduces Bali not known in the *Rig-veda*, and (3) there is the riddle of Bali, though an Asura or Daitya, being the most righteous giver, and yet bound by the recipient of the gift. Before explaining these points, it is necessary, even though it may be a long

digression, to devote a few pages to Aditi, Diti, Kasyapa and the Daityas and Ādityas.

About the Vedic Aditi and her sons the Ādityas, and about the Vedic Diti, Professor Max Müller's disquisition, in *S.B.E.*, Vol. XXXII., *Vedic Hymns*, Part I., pp. 241—263, is most instructive. In the *Rig-veda* the goddess Aditi comes in many places. She is the Mother of all the gods generally, a character which she retains in the epics and Purāṇas also. There can be no doubt, as shown by Prof. Max Müller, that the prevailing sense of Aditi in the *Rig-veda* is A-diti, Unbounded, Infinite, and that the word is used not only as the name of the goddess Aditi, but also as an adjective qualifying certain male deities, such as Dyauh, the Sky, and Agni, the sacrificial fire. The appropriateness of this adjective in the case of the Sky is clear enough. In I. 72, 9 Prithivî, the Earth, seems to be called Aditi. It says:

Ā ye visvā svapatyāni tasthuh
krinvāṇāso amṛitatvāya gātum,
mahnā mahadbhiḥ prithivî vi tasthe
mâtâ putrair aditir dhāyase veh.

Those who have undertaken all the good-works, making (for them selves) the way to immortality,—with (those) great sons the Wide Earth has spread herself mightily (or heartily) for the nourishment of the Bird.

The Aditi-Prithivî or Wide Earth of this verse seems to be the altar, which, we have seen from many Brāhmaṇa stories (pp. 185, 193 *ante*), represents the whole Earth. She nourishes on her lap the Bird Agni, attended by her sons, the sacrificers who perform the good works of sacrifice.* Even if the Bird is the Sun, Agni himself as the rising Sun seems to be meant, by viewing Mother Earth as

*The Padapāṭha of svapatyāni is su-apatyāni. In Dr. Macdonell's dictionary svapatyā (su-apatyā) is rendered by 'good-work.' As there is the word sva-pati, one's own lord, applied to Indra in X. 44, I, &c., Dr. Oldenberg changes the Padapāṭha into sva-patyāni not only here, but in VII. 91, 8 where it is said, 'they performed (kakrah) all svapatyāni (su-apatyāni)', and renders sva-patyāni by the 'powers of one's own dominion' (*vide Vedic Hymns*, Part II., p. 86). The word seems to refer to works and not to powers. As the churned Agai and

nourishing him in the East where she and the horizon of the sky in which the sun is are poetically fancied to be touching each other, and the sacrificing sons with whom she nourishes the Child may be the famous Angirases, the rays attending upon the sun, who are fancied to be very great sacrificers performing the Heaven-securing rites at the appointed time regularly.* I think it is this picture of Mother Earth as the matutinal Vediti, altar, in the far East that is spoken of in Rv. I. 164, 35 as: *iyam vedih paro antah prithivyâh*, 'this altar is the Earth's extremest border.' To the Vedic poets that border was beyond all known limits, and the Earth that was thus fancied to extend beyond all known limits was to them as Unbounded, Infinite, as the Sky itself, and so when the Sky is qualified as A-diti, I do not see why Prithivî, the Earth, should be denied that adjective.† All her names denote her vastness, *prithivî*, wide-spread, *mahî*, very great, *urvî*, wide, extensive. By *mahî* as well as by *urvî* in the dual both heaven and earth are meant. The Vedic concept of Earth as Mother is well known. She and the Sky are the parents Dyavâ-Prithivî, and although Dyauh, Sky, is well known as Father, still *mâtârâ*, mothers in the dual, mean both heaven and earth in the *Rig-veda*. As the Earth is the altar of our terrestrial Agni, so is the

Soma-juice are the good sons whom the sacrificer should have by performing his Soma sacrifice, or as the getting of good sons may well have been attributed to the merit of worshipping the gods by means of the sacrificial rites, may not *su-apatyâni* be taken to have meant 'good-son-works', i.e., all the rites of the sacrifice? By performing them, by getting Agni *Su-jâta* and also Soma as their spiritual sons, the sacrificers make the way to immortality.

As the verse is in a hymn to Agni, the Bird is taken by Dr. Oldenberg to be Agni, while Mr. Griffith takes the Sun to be meant.

* This picture is similar to that about Kapila explained at p. 112 *ante*. The Angirases are not only sacrificing Rishis, but heroes putting down the powers of darkness.

† Taking Aditi of the verse in question to be distinct from Earth, Prof. Max Müller proposes to read the word *prithivî* in it as *prithvi* and pronounce it as *prithuvî*, and take it as an adjective of Aditi, 'the wide Aditi', and "not, as Benfey does, 'the Earth, the eternal mother'" — (*Vedic Hymns*, Part I., p. 265).

Sky the altar of the Sun Agni and of all the countless stars. This is the grand view of Aditi in whose motherly lap all the Devas, shiners, are placed, and she is praised in Rv. I. 89, 10 as being Earth, Antariksha (mid-region) and Sky, Father, Mother, and Son, all the gods (Visve Devas) and the Pañkajanas, the Past and the Future. She is all the gods because they are all in her, or, it may be, because the Soul of each of the gods housed in the different forms is henotheistically identical with herself. Taking the three regions, she is Infinite in Space; taking the Past and the Future, she is Infinite in Time.

Agni is said to be *on the lap of Aditi* (Rv. X. 5, 7). Similarly the Soma-juice is spoken of as pressed, and as resting *on the lap of Aditi* (IX. 71, 5; 74, 5); and that place of pressing the Soma is also called the sadana or yoni, seat or place, of *Rita*. Mr. Griffith takes the place of *Rita* to be the place of sacrifice, and refers to Sâyana as taking Aditi here to be the Earth, by whom he probably means the sacrificial ground.*

Thus I think we may well take the Infinite Aditi to be present in the altar or the sacrificial ground. For the purpose of sacrifice, she, though Infinite, was localized there and also in the distant East where the Sun Agni was fancied to be kindled, nourished, and worshipped every morning.† From that place all the heavenly luminaries are born daily and brought to our view, the sun in the day, and the stars one after another in the night, in consequence of the apparent diurnal rotation of the celestial sphere. The Harivamsa must be indebted to very ancient traditional idea when it says that the place of Aditi is in the East. The reason for localizing the East as

* In the Taitt.-Âr. III. 8, the sacrificer says: 'May all be to me, Agni with the Yajush (texts), Savitri with the Stomas, Indra with the Ukthâmas, Mitra and Varuna with benediction. . . . Aditi with the Veda, Soma with the Dikshâ, Tvashtri with Idhma, Vishnu with Yajña, . . . , and myself with Braddhâ.' Thus the Âranyaka connects Aditi with the Altar.

† Placing the dawn of the bright period of the year in the region of Aldebaran and Orion, that is another locality of the sacrificial ground placed in the custody of the moon who is the regent of Orion and the husband of Aldebaran.

her place may have been forgotten long before the time of the Harivamsa. We have to infer the reason as best we could from the rich, varied poetry of the *Rig-veda*, and in one place (I. 113, 19) it calls the dawn 'the face of Aditi.' Of course the locality of the dawn is the East.*

If Aditi means the unbounded, and if the Vedic poets had the same meaning in their mind when using the word as an adjective of Agni, it must follow that Agni was not looked upon as being nothing more than the small fire in the sacrificial hall, but that his pervasion in all the three regions, in the fire here, in the lightning in the atmosphere, and in the sun, moon, and stars in the sky, was seen and recognized. But in his case it is possible the riddling poets wished to superadd another shade of meaning to Aditi as Ad-iti, the Eater. In Rv. IV., 1, 20, and VII., 9, 3, he is called both Aditi and Atithi with a play on these words. As it is well known that atithi, the guest, is welcomed and fed, it is likely that the honoured guest Agni was wished to be taken not only as the Infinite, but also as the Eater; and there is a vein of humor about Agni's great eating power when in another place (X. 91, 14) it is said that in him bulls, oxen, barren cows, rams, when duly consecrated (as pasus or victims), are offered up. In a most remarkable chapter of riddles about Mrityu, Death, the Bṛih.-ār.-upanishad calls Mrityu Aditi in the sense of all-devouring, saying, sarvam vā attīti tad aditer adititvam, 'aditi because (Death) eats all' (I., 2, 5); and likewise in one place where Aditi comes in the Katha-upanishad (IV. 7), the commentary takes the word to mean the eater ('adanād aditih'). This shows how the ancient poets sometimes read A-diti, the Un-bounded, as Ad-iti, the Eater.

That the poets of the *Rig-veda* have often used a word of the same sound in more senses than one is clear from

* The Harivamsa, we have seen, says that Agni who fought with the Daityas is the son of the self-shining (avayam-prabhā) damsel Sāndillī. In the Gālavopākhyāna of the Mahābhārata Udyoga-parvan, adh., 112, the place of Sāndillī, the Brāhman damsel of great tapas, is mentioned to be the East beyond the sea. The brilliant Dawn herself, the emblem of Vidyā, Knowledge, may be Sāndillī, giving birth to the Sun Agni.

another instance of the very strange manner in which Aditi is spoken of as one who is to be kept off or avoided, in contrast to Diti who is to be had for one's welfare. The strangeness is so striking that this Aditi may be radically different from the beneficent goddess Aditi that is praised in many places in the *Rig-veda*. To know what is said of this strange Aditi and of her opposite Diti, it is necessary to refer to the following verses, all of which are discussed in Part I., *Vedic Hymns* :

O Agni, thou art of heroic fame, the god Savitri, and Bhaga; also Diti (that) gives what is good (ditis ka dāti vāryam*).—VII., 15, 12.

(Mitra and Varuna!) You mount your chariot, which is golden, when the dawn bursts forth, and has iron poles at the setting of the sun; from thence [from the chariot] you see Aditi and Diti (atah kakshâthe aditim ditim ka).—V., 62, 8.

"May he (Agni), the knowing one, distinguish wisdom and folly, the (wise and foolish) mortals, like straight and crooked backs (of horses). And for the sake of wealth (râye) and noble offspring (svapatyâya) O god, grant us Diti and keep off Aditi" (ditim ka râsya aditim urushya).—IV., 2, 11.

May the milch-kine nourish and protect Mâmateya who is brahma-priya, devoted to holy life. May he, knowing the customs (vayunâni), and seeking to win, beg [Mitra and Varuna, the deities of this hymn] with prayer for food or nourishment, and keep off Aditi (aditim urushyet).—I., 152, 6.

Diti is mentioned in the *Rig-veda* in only the three places quoted above. As Sunassepa, tied to the sacrificial post with three bonds, is called ni-dita, Prof. Max Müller takes Diti to mean the Bounded, and A-diti the Un-bounded or Infinite; Mitra and Varuna see both A-diti, "what is yonder," and Diti, "what is here," that is to say that Aditi is what is infinite beyond the East, beyond the view of the mortals, likewise what is beyond this limited life, and Diti is what is within the view of the mortals, likewise this life on earth; therefore, according to him, the sense of the

* This is the reading as it stands in the Padapâtha. But Prof. Max Müller would change it into aditis ka dāti vāryam, for he considers the name of Diti here so unusual, and that of Aditi, on the contrary, so natural, that he has little doubt "that the poet had put the name of Aditi; and that later reciters, not aware of the occasional license of putting two short syllables instead of one, changed it into Aditi" [Diti (?)].

second sentence of IV. 2, 11, is: "That we may enjoy our wealth and healthy offspring, give us this life on earth, keep off the life to come." This, according to him, explains aditim urushyet of I. 152, 6 also. If 'keep off the life to come' is paraphrased as 'keep off death,' we would find in this *Rig-vedic* Aditi the all-devouring Death Aditi of the *Bṛh.-ār.-upanishad*, only the latter reads her as Ad-iti, while in *Rv.* IV. 2, 11, contrasted as Aditi is with Diti, she must be read as A-diti.

About this malevolent Aditi, Dr. Oldenberg observes:—

"It is very strange that the poet should ask the god to keep off Aditi, who must here be considered, consequently, as a malevolent deity. I think that this conception of Aditi is derived from the idea of this goddess as punishing sin; it is the same goddess who may free the sinner from the bonds of sin and who may fetter and destroy him. Keeping off Aditi seems to mean, consequently, removing from the mortal the danger of being bound by the fetters of sin; the idea is the same as in IV. 1, 5, where Agni is invoked to make Varuna, the son of Aditi, go away. In that case granting Diti would mean granting freedom from the same fetters." *

If so, there is this etymological paradox, namely that Diti, derived, as is supposed, from a root *to bind*, grants freedom from the bonds, while A-diti, the reverse of that, binds. Dr. Oldenberg adopts the view of Prof. Roth, approvingly quoted by Prof. Max Müller, that "Diti is a being without any definite conception, a mere reflex of Aditi." But it is difficult to see how the opposite can be the reflex of a thing.

In either case this Aditi is a strange contrast to the beneficent Mother Aditi mentioned in many places in such terms as 'May Aditi protect us,' 'May we be for Aditi,' or belong to Aditi (*Aditaye syāma*); and it is shown by Prof. Max Müller that *aditi* or *adititva* is also used in the sense of freedom, liberty. If Aditi's son Varuna, invoked in many places for boons, is wished, in IV. 1, 5, to be kept off, that may be not by reason of his being Aditi's son (and there are several other gods who are her sons), but because Varuna is from *vri*, to enclose, encompass, restrain, and because he is well known in the *Rig-veda* for his *pāsa* with

which he binds sinners. If Agni is satisfied with the worshipper's faith and sacrifices, he, as the friendly god Grihapati of one's own house, intercedes on his behalf for removing Varuna's fetters.

On the other hand, Prof. Grassmann, referred to by Mr. Griffith under Rv. I. 152, 6, takes Aditi that is to be kept off to be famine, dearth, or want. Mr. Griffith, following, as he says, Prof. Roth, translates diti and aditi of IV. 2, 11, as, respectively, 'plenty' that is wished to be granted, and 'penury' that is to be kept off. He says that Prof. Wilson, following Sâyana, translates: "be bountiful to the liberal giver; shun him who gives not." Thus Sâyana takes diti to mean the giver and aditi one who gives not. Dr. Macdonell's dictionary renders diti by 'distribution,' 'liberality.'

There are several dâ roots, 1. dâ, to give, grant; 2. dâ, to cut off, mow; 3. dâ, to tie up or bind. We get the sense of diti as 'giving,' by deriving it from 1. dâ, and the opposite of this diti is a-diti, while dita in ni-dita, bound, is derived from 3. dâ, and the opposite of this, and also of 2. dâ, is the goddess A-diti, the Unbounded, the Uncut or Entire (a-khanda), the Infinite. Even deriving diti from 2. dâ, to cut, we get the sense of 'distribution' as when, in *giving* or *distributing* charity, an entire heap of corn, food, &c., is *cut* and divided. In this respect diti may be compared with dâna, for, according to the same dictionary, dâna, derived from 1. dâ, means 'giving,' 'gift,' 'charitable gift,' &c., while dâna, derived from 2. dâ, means 'distribution, *especially of food, meal, sacrificial feast.*'

Therefore, Diti seems to mean the 'giving' or 'gift' of all desirable things, either by the gods to men, or by the well-to-do man to others in charity. Agni is Diti, Gift—is Charity itself—and as such, it is appropriately said, dâti vâryam, 'gives all that is fit to be desired' (VII. 15, 12). Agni is to give us the Gift and keep off Non-Gift, for the sake of a wealthy, happy life, or, it may be, the Gift is not for

selfish enjoyment, but for the purpose of giving (rāye) as charity in sacrifices and of getting noble offspring by the merit of them (IV. 2, 11). Māmateya may be a divine head of a clan residing in spirit always with the men of the clan as their ideal holy man knowing all the good old customs, one who is nourished by the milch-kine (of all kinds of blessings), one who with his prayer wins nourishment (i.e., Gift), and keeps off Non-Gift (I. 152, 6). As for Aditi and Diti of V. 62, 8, witnessed by Mitra and Varuna from their chariot on high, it is possible to take them as the Unbounded and Bounded, the latter as a country bounded by a range of high, snow-clad mountains, or by the sea, beyond which it was impossible for our ancients to go, but the gods are able to see both it and the Unbounded Beyond. But here also Non-gift and Gift would suit very well. The gods on high oversee the Gift and Non-Gift of men, they take note of who is charitable and who is not, of the good and the bad, as indeed it is clearly said in IV. 2, 11, that the god Agni distinguishes the wisdom and folly of men, and it is said of Varuna that he travels in the midst of the waters (meaning evidently the sky), overseeing the truth and untruth of men (yāsām rājā Varuno yāti madhye satyānrite avapasyan janānām, &c.). If Diti is the reflex of Aditi, let it be in this manner: Aditi is the inexhaustible Unbounded Abundance with the giving side of her as diti, and the non-giving side as a-diti—a riddle arising by mixing up, or playing with, the three dā roots.

In the epics and Purānas, just as the name of Sura for the Devas arose as the opposite of Asuras, by reading Asu-ra as A-sura, the name of Daitya, son of Diti, for the Asuras seems to have arisen as the opposite of Āditya, son of Aditi, by which epithet the Devas are known. Taking the *cutting* sense of Diti, the Purānic Daityas are cruel beings cutting and molesting the good. Another name by which they are known is Dānava, which name and also the name of Dānu are applied in the *Rig-veda* to Indra's enemy

Vritra.* Now Dānu or Dānava seems to have come from the same root dā from which Diti has come, and must have meant the cruel *cutter*, when applied to the enemy of the gods. But dānu means also a drop, and su-dānu is an adjective of the gods in the *Rig-veda* in the sense of ‘dripping or giving abundantly,’ like the drops *cut down* and *distributed* from the bounteous rain cloud.† It is these double meanings of Daitya and Dānava, and also of Asura, the enemy of the gods according to the Brāhmanas, but a good epithet of many of the gods in the *Rig-veda* in the sense of ‘very powerful,’ that have been fruitful of ridiculing myths, and I have tried to show in analyzing several Purānic stories that really very good characters are concealed in the Daityas, Dānavas, and Asuras—names promiscuously applied in the Purānas and epics to the so-called enemies of the Devas.

In connection with Diti and Aditi it may not be out of place to refer here to the story which makes even the Maruts, the heroic troop of the gods, and also the god Indra, sons of Diti. The story is that as Aditi’s son Indra conquered and put down the Daityas, the sons of his step-mother Diti, the latter performed austerity by the merit of which she came to be with child which, if allowed to be born in due time, would have surpassed and conquered Indra; that Indra, coming to know of this, entered Diti’s womb, cut the garbha into seven bits or seven times seven bits, and came out along with them; that

* *Vide* Rv. I., 32, 9; II., 11, 10; III., 30, 8; IV., 30, 7; V., 29, 4; and many other places. In X. 120, 6, Indra is said to have destroyed seven Dānus. The Purānic idea is that Dānava means a son or descendant of Danu, an idea which Mr. Griffith adopts in his notes in respect of the Vedic Dānava, and under Rv. IV., 30, 7, he takes Dānu also to be the son of Danu. But so far as I could see by the aid of his index, Danu is nowhere mentioned in the *Rig-veda*, and Prof. Max Müller takes the Vedic Dānava to be the descendant of Dānu (not of Danu), *vide Science of Mythology*, II., p. 525. It looks as if from the analogy of Mānava from Manu the Purānics have coined Danu for the Dānava.

† Similarly there is the root dās having two meanings, one to give, the other to hurt or bear ill-will. The cruel Dāsas spoken of in the *Rig-veda* seem to be derived from the latter sense, and the liberal Divo-dāsas befriended by the gods, from the former sense.

the bits became the Maruts, so named because Indra pacified Diti by saying 'mâ ruda, mâ ruda,' 'do not cry,' 'do not cry;' and that at her request Indra made them his own companions (Râm. I. 46; Bhâg.-purâna IV. 18). I have in a manner explained this myth in Vol. I., p. 189. Thus, although in the *Rig-veda* the Maruts are the heroic gods forming the troop of Indra, yet they are made here Daityas by birth along with Indra who, by coming out from the womb, is re-born. Setting aside 'mâ ruda' as a funny etymology, concocted to puzzle and put one on the wrong scent, the real derivation of Marut is from the root mar, 'to crush, pound, destroy by friction,' and the object of the story seems to be to show that these crushers and their king Indra Marutvân are prati-daityas, rival Daityas, *cutters*, for cutting off the cutting Daityas. So much about the cutting sense of Diti. The giving sense may also be detected in her giving her own sons, the Maruts, to Indra, for it is only with them that he can be called Marutvân.

I shall now refer to such Vedic texts as I have come across about Kasyapa who has become the father of the Âdityas and Daityas in the epics and Purânas. According to the *Satap.-Brâhmana*, Kasyapa, meaning the tortoise kûrma, is a symbol of the Creator Prajâpati Visva-karman with a play upon karman as kûrma (p. 211, *ante*). In the *Taitt.-Âranyaka*, the same Creator Kûrma is mentioned as the Son, the Juice, of Prajâpati, and is clearly identified with Purusha that has entered into all things (pp. 213, 214 *ante*). Referring to the Vedic ritual of imbedding a tortoise at the base of the altar, I have conjectured the Deity of Sacrifice to be represented by the figure of tortoise. Kasyapa seems to be mentioned only once in the *Rig-veda*, IX. 114, 2, in which the poet asks *Rishi* Kasyapa to add his loud voice to the chorus of hymn-chanters and pay reverence to king Soma. I have taken the Deity of Sacrifice to be pictured in it as a great *Rishi* welcoming with the chants of priests the sacred Soma plant (p. 212 *ante*). The *Atharva-veda* XIX, in praising the Supreme Deity under the name of Kâla, Time, says that among others Prajâpati

and the creatures, also the Self-Born Kasyapa and tapas, austerity, were born from Kāla (Muir's *Texts*, V. p. 408). In the Sāma-veda Kasyapa is mentioned in two places, in one as born by means of a great rite (parena dharmanā) and as having Agni as his father, Sraddhā (Faith) as his mother, Manu (thinking power?) as his Kavi (poetical genius); in the other as being Svarvid, celestial, or the winner of heaven (*Ibid.*, IV. p. 27). The Sukla Yajurveda says: "Let us have a triple life (tryâyusham), the triple life of Jamadagni, the triple life of Kasyapa, the triple life that exists among the gods"—(*Ibid.*, IV. p. 322). The Taittirîya Ēkāgnikānda, otherwise called Mantraprasna, I. 2, when praising Āpah, Waters, says that Kasyapa and Agni were born in them (yāsu jātah Kasyapo, yāsv Agnih).

The Satap.-Brāhmana, XIII. 7, 1, 14, says that Kasyapa caused Visvakarman's Sarvamedha or all-offering sacrifice to be performed. It is worth quoting here, as there seems to be a paradoxical riddle in it. It says:—

"With this sacrifice, Bhauvana Visvakarman sacrificed. Having sacrificed with it, he overpassed (atyatishthat) all beings (bhūtāni), and became all this. That man overpasses all beings and becomes all this, who, knowing this, sacrifices with this Sarvamedha (universal sacrifice), or he who knows this. Kasyapa performed this sacrifice for him (tam yūjayāmkakāra). Wherefore also the Earth (Bhūmih) recited a verse (slokaṃ jagau): 'No mortal ought to bestow me. Visvakarman Bhauvana, thou wast foolish. She (the Earth) will sink into the midst of the water. This promise of thine to Kasyapa is vain'"—* (Muir's *Texts*, IV. p. 369).

The above is Dr. Muir's translation, excepting the word Bhauvana as 'son of Bhuvana.' I have put in the original as the riddle seems to hinge on that word. The sacrifice spoken of is the same as that described in the Visvakarma-sūkta X. 81 of the *Rig-Veda*. Although the god Visvakarman, the All-Maker, is the Deity praised in that hymn, still, in the Anukramani, Visvakarman himself, styled

* The original of this verse is this:—

Na mā martyaḥ kaśana dātum arhati.
 Visvakarman Bhauvana mandah āsitha.
 Upamañśhyati tyā salilasya madhye.
 Mrishaisha te saṅgarah Kasyapāya.

Bhauvana, son of Bhuvana, is put down as the *Rishi* or Seer of it. The word Bhauvana seems to have been coined from the word bhuvanâni used in the first verse of the hymn, and to have at first been the designation of the hymn as meaning the Vaisvakarma Bhauvana hymn, but afterwards used as the patronymic of the Seer Visvakarman. Bhauvana as an epithet of Visvakarman must have been settled long before the time of the Brâhmana in question. Now the paradox to be noticed is this. When the hymn itself clearly says that Visvakarman offered up the whole universe (visvâ bhuvanâni juhvat) and himself as an oblation (unto the Deity of Sacrifice), how can it be said that he did not give the Earth? If he performed a sacrifice in which he failed to keep his word, how could he have thereby become the universe and surpassed all?* As bhûdâna, the giving of land in charity in religious acts, is one of the gifts held most praiseworthy, how can the Earth say what is contrary to it? Well, if she wished to keep her own precious self to herself, and sink into the midst of the water, in order to prevent her being given away in charity, who is the fool, the glorious god who by his all-sacrifice becomes the universe, *i.e.*, becomes All-Existence, or she who goes to drown herself and thereby become Non-Existence? Up to the said verse, Visvakarman's sacrifice is extolled and held up as a noble example for all mankind to follow, and the expression that the Earth also *sang* a sloka, praise, makes the reader to expect in the verse the praise of Visvakarman's act. Such being the case, how can the Earth call him a fool? No. All this shows that we have a clear case of paradoxical riddle, and I think that the expected praise is concealed in the word Bhauvana, looked upon as the derivative of not only Bhuvana, but also, for the riddle's purpose, of Bhû-vana. Bhû means the Earth, and in the Vedas vana, from van, to win or procure, means the winning or procuring a thing either for one's self or for

* The verb *atyatishtat* indicates that the author regards Visvakarman as being identical with the Deity of the Purusha-sûkta (*atyatishtat*

another, and in the latter case it means giving. He whose act is the winning of Bhû or Bhûs and the giving of Bhû or Bhûs is Bhauvana; also he whose act is the act of true spiritual Bhuvana, Being, is Bhauvana. Taking these meanings of Bhauvana as esoterically intended by the Brâhmana, I would interpret the verse which outwardly decries Visvakarman as concealing this praise of him by Bhûmi:

‘O Lord, you have failed to give *me* to Kasyapa. Your becoming *yourself* all this universe is your immanency in all and everywhere, your loving all the creatures as yourself. This act of your universal love is your bhû-vana act of winning *yourself* as the whole universe. Having won *yourself* as the whole universe, as the true dravina or wealth, you have done the bhû-vana act of giving *yourself* away as the whole universe to Kasyapa, the Deity of your all-offering sacrifice. This act of winning *yourself* and of giving or offering up *yourself* at the altar of self-sacrifice is your righteous, holy Bhuvana, Being. O glorious Bhauvana! You are Manda, foolish, in the eyes of the selfish people who consider themselves lost by self-sacrifice. But I proclaim you are truly Manda, exhilarated and joyful,* with the joy of True Winning, True Giving, True Being! O Infinite Ocean of Joy that have made yourself the whole universe and *surpassed* it—you who are both immanent in it and transcending it—what else can I do but submerge myself in that Ocean? I do so most gladly, and tell every one of my sons—every mortal—not to give me as exclusive of himself, but include me, the whole world, in his own being of universal love, and make a gift of *his so expanded self* in charity, for nothing else is fit to be given, O Bhauvana Visvakarman, the Teacher of Self-oblation! †’

* Manda is from mand, and means sluggish, foolish. But this root is allied to mad, to rejoice, be glad; and in the Rig-veda mandin means ‘gladdening’, ‘joyful’. Cf. also the Purânic Mandara or Mandâra.

† Our Brâhmana says in another place (*vide* Muir’s *Texts*, IV. p. 23) that the Creator was offered up as the victim because there was nothing else fit to be offered. The oblation must have a Deity to whom it is to be

Such seems to be the meaning of the Earth's praise of Visvakarman's all-offering sacrifice. At the time of our Brâhmana, Kâsyapî must have already become one of the names of the Earth, and therefore Kasyapa is mentioned as being entitled to receive her in gift. The same Brâhmana, in speaking about the Creator Kasyapa Kârma, says that all his offspring (*prajāh*) are Kâsyapyah (p. 211 *ante*). By *prajāh* not only all the creatures, but all things, seem to be meant. Therefore, the Earth as representing the whole world is Kâsyapî. If it is true that Mother Earth has gladly immersed herself in the Infinite Being of self-sacrifice, it is also true that when that Being is not realized—when there is selfishness and the robbing and killing of one another—she, the world, is submerged in the ocean of sorrow and trouble, and has to be taken up and upheld by the same Being as the Boar of Sacrifice, as explained in the Essay on the Boar.

The Taitt.-Âranyaka I. 1, 7, about the sacrifice called Arunaketuka-Kayana, says :

(There are Seven Sûryas, viz.) Âroga, Bhrâja, Patara, Patanga, Svarnara, Jyotishimân, and Vibhâsa (represented by certain seven bricks of the altar). They all brighten *divam*, the sky or heaven, for him (the sacrificer), unflinchingly yielding him *ûrja*, nourishment or vigour. Kasyapa is the eighth (represented also by another brick). He never leaves Mahâ-Meru. About him there is this [verse to this effect] :

(1) O Kasyapa, that *silpa*, appearance, of thine which is *rokanâvat*, splendid, *indriyâvat*, mighty, *pushkala*, plenteous, and *kitrabhânû*

offered, and it is said of the Creator that, cutting out his own vapâ, he himself became the goat, and offered it up to himself as the Deity (Taitt.-Sam. II. 1, 1, 4); that, becoming the horse of the *Anvamedha* sacrifice, he offered it up to himself (Brih.-Âr.-up. I. 1, 2). Thus there is the Deity of self-sacrifice in himself and he himself becomes It by offering himself unto It. In the story in question, Kasyapa, the recipient of the gift, seems to represent Visvakarman himself as the Deity attained. In the case of man also, the *pasu* or victim represents his own soul whose Self is the Supreme Self, and who, by performing the all-offering sacrifice, obtains that Infinite Self of universal love, for it is said: "That man overpasses all beings and becomes all this, who, knowing this, sacrifices with this *Sarvamedha* sacrifice."

shining wonderfully, in which are placed the Seven Sūryas together (with thyself as the eighth), in it do thou lay this King.*

They (the Seven) obtain for him light from Kasyapa. Like a smith with his bellows, Soma blows them (in order to make them glow with light). The Ākāryas (ancient teachers) (say) thus: 'The (seven) Sūryas are Prāna, (or) Jīvas (jīvāni, in the neuter), (or) Indriya-jīvas (-jīvāni), (or) the Seven Śirshanya Prānas.' Pāṇḍakarna Vātsyāyana and Saptakarna Plākshi (said each) thus: 'I have seen these Seven Sūryas.' As for Kasyapa they thought that he is ānusravika, one whose existence is only heard of, (saying) 'We have not been able to go to Māhā-Meru.' But Gārgya Prānatrāta (one who was protected by the Prānas?) (said) thus: 'I have seen this Sūrya-mandala (lit. the globe of the sun) moving about (in Mahā-Meru.) Go ye to Mahā-Meru and to the One who never leaves (it)'.

(Of the Seven Sūryas) Bhrāja, Patara, and Pataṅga stand and shine at the lower part (of Mahā-Meru), therefore their light is hitherward; the others are in the other part, therefore their light is not hitherward. About them there is this [verse the purport of which is this]:

(2) 'The Seven Sūryas have darted into the sky or heaven (divam anupravishṭāḥ); then he who has given charity (dakṣhīnāvān) [in sacrifices] follows in (good) paths; they all brighten or warm ghṛita, butter (or fertile food), for him, unflinchingly yielding him ūrja, nourishment or vigour.

The Ākāryas say that the (Seven) Sūryas are the Seven Rītviḥ priests. About them there is this [verse the purport of which is this]:

(3) 'The Seven Dīśas (pointers, the directions), the Nānā or different Sūryas, the seven Hotṛis (who are the) Rītviḥ priests, the Devas who are the Seven Ādityas, with them, O Soma, do thou protect us (Rv. IX., 114, 3).

After this it is said that the Sūryas mean also the Rītus, seasons, that they are Nānā, different (in their characters), that there are even a thousand Sūryas. In the next Anuvāka (I. 1, 8), it is said that the Sūryas, springing from Kasyapa, are always killing the sinful beings who take up bodies according to the effects of their Karma, and die again and again, devoured by their own (bad) acts; and that Kasyapa [by transposition of the syllables] is Pasyaka, the Seer, because he sees all things.

Such is the enigmatic manner in which Kasyapa is mentioned in the Taitt.-Āranyaka. Sūrya ordinarily means the sun, but it is clear that what are called the Seven Sūryas

* The King is taken by the commentator to mean the sacrificer.

are not suns, but some esoteric things. The *Āranyaka* itself, as explained by the commentator, gives several definitions of them :

(1) They are *Prāna*, breath, which, according to the commentator, is seven by its seven *vrittis* or functions. The number of the *Prānas* is sometimes mentioned as five (viz. *prāna*, *apāna*, *vyāna*, *udāna*, and *samāna*), and sometimes as seven, *vide* the verse which comes both in the *Mahānār.-up.* 8, 4 and in the *Mund.-up.* II. 1, 8. These seven vital airs are *guhāsayas*, resting in the cave of the heart, the same place where, according to the preceding verse of the *Mahānār.-up.*, the Self, smaller than the smallest and greater than the greatest, rests; they spring from him and they travel in seven *lokas*, worlds.

(2) They are *Jīvas*. It is not clear what these *jīvas* (in the neuter gender) mean. The commentator takes them to be *mahat*, *ahankāra*, and the five *tanmātras*.

(3) They are *Indriya-jīvas*. He takes them to be the five senses, mind, and intellect (*buddhi*).

(4) They are the seven *Śirshanya-Prānas*, which he explains to be the seven sense-doors in the head—an explanation about which there can be no doubt whatever. They are the two eyes, two ears, two nostrils, and the mouth. In the Essay on the bird *Suparna*, who is the son of *Kasyapa*, I have shown, by quoting several texts from the *Taitt.-Sambhitā*, that the *Śirshanya-Prānas* are called the seven *Vālakhilya Rishis*, symbolized by seven bricks in the altar, and that the same *Prānas* or senses are also called *Devas* and *Visve Devas*. The *Bṛih.-ār.-up.* II. 2 calls the same *Prānas* the Seven *Rishis* and has even transferred to them the names of certain seven *Rishis*, viz., *Bharadvāja*, *Gautama*, *Visvāmitra*, *Jamadagni*, *Vasishtha*, *Kasyapa*, and *Attri*. The verse of the *Sukla Yajur Veda*, '*Sapta Rishayah prati-hitāḥ sarīre,*' &c., (quoted in Vol. I. p. 321) shows that in that *Veda* also the senses were called the Seven *Rishis*.

(5) They are the Seven Priests. The same senses that were called the Seven *Śirshanya-Prānas* appear to be called now the Seven Priests. This idea is the same as that of the

Seven Rishis. As, in the *Bṛihadâraṇyaka*, the head in which these Seven Prâṇas *alias* Rishis are placed is called *kaṃasa*, the feeding cup or bowl, the idea seems to be that the Deity of the Heart is like the sacred Agni, and is fed and worshipped by the Seven Prâṇas as if they are the Seven Priests. They bring in impressions or mental food from outside and as, according to the same Upanishad (*vide* p. 34 *ante*), their Truth is God, the Juice or Joy of universal love, therefore, if that Juice is taken in by perceiving It in all the wonderful things seen, heard, smelled, and tasted—if man would see, hear, smell and eat for serving and maintaining that Love—the Priests of the Head will have done their work well and the Child of the Heart well fed, that Child who is the spiritual food of man. They are Sûryas or suns (from the root *sû*, to vivify, produce, bestow) in the sense of making things known and bestowing vigour and joy, while the Antaryâmin or In-Dweller is *the* Sun of these suns. They are Prâṇas. Prâṇa means breath, and breath is the power of life. The important senses located in the head are so many prâṇas, powers, of life, for the deficiency of any one of them (such as being blind in one or both the eyes) impairs man's efficiency; and for the same reason indriya, which is the more common name for the senses, means vigour. The seven worlds in which the Prâṇas travel may be the different classes of objects perceived by the different senses. The commentator takes the solar globe itself to be Kasyapa, but it is plain the *Âraṇyaka* is not dealing with the visible sun, but with the invisible Deity of Sacrifice of whom the sun is one of the emblems. Meru is the fabulous golden mountain, either the North Pole or the Polar Star, round which the sun, moon and the stars perform their apparent diurnal circuit. But mentioned as it is in connection with the senses, it must have an *adhyâtma* significance here connected with man. I would take it to be the Heart, the place of the Deity, the mountain cave, as it were, in which He is concealed. But confining ourselves to the verses (1) and (2) which the *Âraṇyaka* quotes and which may therefore

be much older than it, the altar in which the eight bricks are placed represents the spiritually brilliant body of the Deity of Sacrifice, consisting of himself as Ātman, Soul or Self, and of his divine Prānas, senses. He is besought to lay in himself the sacrificer who has spiritually become the King, *i.e.* Master of himself. As the sacrificer enters into the Deity realizing him as his Self, the same divine senses of the Deity are at his service, and they lead him on as the guides pointing to him the good paths in his unfettered movement in all the worlds,* and yield him spiritual food in all kinds of enjoyment, seeing, hearing, smelling, tasting the Deity of universal love everywhere. It may also be that all the things and worlds perceived by the different senses are metonymically the Prānas, senses, of the Deity whose Prāna, Breath, accompanying his nāma-rūpa mode of creation, has blown forth the universe. The sacred Soma of the sacrifice performed by man blows and brightens those worlds as the Sūryas, and makes them yield him the brilliant food everywhere. In speaking of the Seven Sūryas as the lights of the Great Luminary Kasyapa, three of them (commencing with the second) are mentioned as casting their lights hitherward and the *others* not hitherward.† If the *others* are the last three Sūryas, it looks as if the object is to utilize the Sūryas in another manner for illustrating another idea of the universe with one triad of the Sūryas as consisting of the regions of Earth, Air and Firmament, and another triad so high above it as not to be visible to us,‡ each Sūrya representing all the Seven Prānas in its own sphere. If so the centre of the universe thus pictured would be above the Firmament, with the Deity attended upon by the first Sūrya in that centre,

* 'Tasya sarveshu lokeshu kāmākāro bhavati'—*vide* p. 258 *ante*.

† The commentator takes the *others* to be the fifth, sixth, and seventh Sūryas.

‡ *Vide* Satap-br. quoted at p. 272 *ante* about the two triads of the universe. In the *Rig-veda* only one triad is mentioned in connection with Vishnu's three strides. The second triad may be the result of subsequent thought in order to emphasize the utter unfathomable vastness of the

just like the sun illumining three regions below him and three regions above him with his fountain of light. Metaphorical pictures like these illustrate the truth that by the power and knowledge of the Almighty the universe is sustained and illumined. He is not only in the centre of the universe, but in the centre of every creature or thing, pervading everywhere.

(6) They, the Sûryas, are the seasons. This description must be due to the idea of the Deity of Sacrifice as extended over the whole year with the seasons as his Sûryas, bringing forth for him the different kinds of food and other things that are utilized or offered up in the rituals.

The fact that the Âranyaka, in dealing with its seven sense-suns or Sûryas, quotes the verse (3) which is *Rig-veda* IX. 114, 3, shows that in its time the Seven Disas (directions),* the Nânâ Sûryas, the Seven Priests, the Seven Deva-Âdityas of that verse were all believed to be metaphorical names of the Seven Sîrshanya-Prânas. Seeing how well-established is the idea of these Sîrshanya-Prânas in the rituals of the Yajur-vedas, we should not be surprised if the idea existed even in the days of the *Rig-veda*. It is in verse 2 of the same hymn, IX. 114, that Kasyapa is mentioned in the *Rig-veda*.

The Âranyaka further on in I. 13 quotes Rv. I. 89, 10 about Aditi being Heaven and Earth, Father, Mother and Son, the Past and the Future, the Visve Devas and Pañkajanas, and next after this it quotes *Rig-veda* X. 72, verses 8 and 9, about the Seven Âdityas and also the Eighth, the hymn being the same in which the Creator Brahmanaspati is stated to have like a smith blown forth the universe from his mouth. The verses say :

Eight are the sons of Aditi, born from her body ; she went to the gods with seven (of them) and cast off [the eighth as] Mârtânda, the addled egg.—8.

* The Disas mean the pointers, as they point one's way ; if they are not known he is virtually blindfolded in a dense jungle. The senses may well be metaphorically called the directions of man pointing him all that can be seen, heard, &c.

With seven sons Aditi went to the ancient Yuga or junction [of time], and for birth and for death (*prajāyai mṛityave*) she brought Mārtāṇḍa again--9.

Mārtāṇḍa is one of the names of the sun. The retention of this name for the sun may be due to a memory, handed down by tradition, of its use for the sun in the verses in question, even though the reason why the *Rishi* or author of them used that enigmatic name for the sun may have been forgotten. Of such enigmatic verses as these the meaning attempted to be made out can only be hypothetical. If we take the Orion sacrificial ground as one of the emblems of the Altar Aditi, her going to the acronycal point is her casting off the sun, abandoning him into the hands of dire winter—withdrawing from him the summer rays fancied to be his own senses as his brothers. With his senses or vital airs thus gone, he is like the egg in which there is no life. With them she has gone away to the other gods who may be the moon and stars of the nights of winter. But when the time of her heliacal conjunction comes, she goes to that junction with the same seven vital airs and brings back the addled egg for birth as the vernal and summer sun vivifying the winter-beaten nature, and then for death, as winter comes again. In this manner time goes on. If this is the meaning of the sun's being abandoned by his mother and brothers, it may be that the same phenomenon is stated in another manner when another poet puts into the mouth of Indra's mother *Rig-veda* IV. 18,11, which says that she sought to draw back the mighty Indra, saying, 'My son, these Devas forsake thee,' but that he got his friend Vishnu to stride, and succeeded in killing Vṛitra (*vide* p. 265 *ante*). This seems to depict the same summer powers of the sun not as his brothers, but as certain gods that became the allies of the sun god Indra in his war against his enemy. In this picture his mother does not take any part in abandoning him, but on the contrary she warns him that his allies will forsake him and that he should not be venturesome. But even forsaken by them he meets wint

as he must, and it is fancied that he got over his troubles and won victory in due time by getting Sacrifice-Vishnu to stride for him.

The *Āranyaka*, immediately after quoting the two verses in question (Rv. X. 72, 8 and 9), says that Aditi's eight sons, of whom the name of only one, *Mârtânda*, is mentioned in them, are Mitra, Varuna, Dhâtri, Aryaman, Amsa, Bhaga, Indra, and Vivasvat. For *Mârtânda* it substitutes Vivasvat, which name has retained its meaning as 'the sun' even to this day. The seven other names may have been transferred to the seven other sons of Aditi in a period subsequent to the *Rig-veda*, in the same manner in which the names of *Rishis* Bharadvâja, Gautama, &c., are transferred to the Seven *Rishis* or sense-organs in the *Brih.-âr.-upanishad*. Therefore we are to distinguish the enigmatic Seven *Sûryas* or *Deva-Âdityas* of Rv. IX. 114, 3 and X. 72, 8 and 9 from the *Âdityas* Mitra, Varuna and others who are mentioned in the other parts of the *Rig-veda*, and who are each of them henotheistically complete and supreme. But at the same time it must be remembered that all the gods are, even according to the *Rig-veda*, the different names of the One God, and that the picture of all the gods as the different parts of the One Purusha of Rv. X. 90 is of the same kind as that which conceives them all as the senses or powers of the One Life.

If among other things the *Nânâ Sûryas* were, as shown above, taken to mean the seasons, it was as it should be that the months also did not keep quiet, but became the twelve *Âdityas*, for the *Satap.-Brâhmana* says:

"With his mind he" [the Creator] "associated conjugally with Speech (*Vâk*). He became pregnant with twelve drops. They were created the twelve *Âdityas*. Them he placed in the quarters of the horizon (*dikshu*)"—VI. 1, 2, 8 (Muir's *Texts*, Vol. IV. p 116).

"How many *Âdityas* are there? There are twelve months of the year. These are the *Âdityas*. For they go on taking (*âdadânâh*) all this. Since they go on taking all this, they are called *Âdityas*"—XI. 6, 3, 8 (*Ibid.*, p. 116).

Thus instead of taking *Âditya* as 'the Son of Aditi,' the word is here riddled with as meaning 'the taker,' as the

root dā, to give, when joined to the preposition ā, changes the meaning into 'to take.'* Here also the Deity of Sacrifice may be looked upon as the year with the twelve months, taking, enjoying, the monthly offerings of the full and new moon days.

In the epics and Purāṇas, when naming the Ādityas of the twelve months, the same names of the eight Ādityas of the Taitt.-Āranyaka, viz., Mitra, Varuna, Dhātri, Aryaman, Amsa, Bhaga, Indra, and Vivasvat, are adopted, and to them are added Pūshan, Savitri, Tvashtri, and Vishnu to complete the number twelve. This is generally the case, but in some lists some of the names are different. Vishnu, however, is almost always named as one of these twelve Ādityas, the twelfth (dvādaśo Vishnur ukyate), the most prominent of them, as in three places the Mahābhārata says: (1) "The twelfth is called Vishnu, who, though the latest born, surpasses all the Ādityas in his attributes." (2) "The youngest of them was Vishnu, on whom the worlds are supported." (3) "Vishnu, alone of all the Ādityas is eternal, invincible, imperishable, everlasting, potent, the lord"—(Muir's *Texts*, IV. pp. 117—121).

As shown in IV. p. 115 of Dr. Muir's *Texts*, the name of Vishnu is mentioned in the Atharva-veda XI. 6, 2, along with Mitra, Varuna, Aryaman and others, who are well known as Ādityas in the *Rig-veda*, and in Rv. I. 14, 2 and 3 Indra also is mentioned along with them. Vishnu's greatness in the epics and Purāṇas is due not to his being counted as one of the twelve Ādityas, but independently to his renown in the Vishnu-Sūktas of the *Rig-veda*, to his character as the friend and helper of even Indra, the most heroic god of that Veda, to his character as the Deity of Sacrifice, to his identity with the Purusha of the Purusha-Sūkta, and from there, with the Purusha or Uttama Purusha of the Upanishads also, to the fact that the phrase 'Tad Vishnoḥ Paramam Padam' of Rv. I., 22, 20 is embodied in

* This fanciful etymology of Āditya is found also in the Taitt. Ār. I. 14, 1, where Āditya is addressed as O Āditya, do not take my prāṇas, vital airs.

the *Katha-up-* III., 9—11, as referring to the final destination of the Knower of the Upanishadic Purusha, who is the Self or Brahman. The assignment of the names of twelve of the Vedic Deities to the twelve months with Vishnu among them is like the twenty-seven or twenty-eight of the same Deities being assigned to the asterisms as their regents with Vishnu as the regent of Sronâ.* Therefore, it should not be thought that originally Vishnu was merely the deity of that star, or the deity of one of the months, and we have seen from the *Harivamsa* story that all the twelve Âdityas pay homage to our Âditya Vishnu Vâmana.

I think the Purânic idea of all the Devas being the children of Kasyapa has arisen from the saying of the Âranyaka that the Sûryas who always kill the sinful beings have sprung from Kasyapa, and Aditi became their mother by reason of her Vedic character as the mother of all the gods generally, and of the word Sûrya being taken to be synonymous with Âditya. Indra and Vishnu also who came to be counted with the Âdityas became the sons of Aditi, Indra becoming the elder brother, as he is known in the Vedic literature as the *Jyeshtha* or first son of Prajâpati, *vide* the *Taitt.-Brâhmana* quoted at p. 235 *ante*.† And although in that connection the mention of Prahlâda, the head of the powerful (balîyas) Asuras with Virokana as his son, in opposition to Prajâpati, creates an impression that Indra and the Asuras were regarded as belonging to distinct families, still in the *Khândogya* and *Bṛihadâraṇyaka* Upanishads the Devas and Asuras are mentioned as being both Prâjâpatyas, children of Prajâpati (*vide* p. 206 *ante*). If they both were

* Comparing the order of the asterism-deities with the twelve deities in any order in which the names of the latter may be arranged, I find that the latter do not fit in so as to show that some one or other of the asterism-deities of each of the respective months was selected in making the list of the twelve. How can they fit in when the names assigned to the enigmatic eight Âdityas unconnected with the asterisms were adopted, with the addition of four more names, not to say of the difference of some of the names of the twelve in the different lists of them ?

† *Vide* also *Taitt.-sam.* II., 5, 2, 7.

children of the same father, and yet at the same time mutual enemies, the idea naturally arose at a subsequent time of their being sâpatneyas, children of different mothers, hostile to each other as sâpatnya came to mean enmity, and so when the Devas were regarded as Âdityas, children of Aditi, their enemies were put down as the children of Diti, and were promiscuously called Daityas, Dânavas, and Asuras. The Purânic Kasyapa is identical with the Upanishadic Prajâpati in so far as he is the father of both the Devas (Âdityas) and Asuras (Daityas), and yet for reasons not clear he is put down in the epics and Purânas as the son of Rishi Marîki, one of the sons of Prajâpati.

After this long digression, let us now revert to p. 290. *ante*, where the points of the Purânic stories about Vâmana requiring explanation were left. Although stories about Vishnu's three strides may have commenced to flow down from the time of the *Rig-veda*, the introduction of King Bali into them seems to have been in the period subsequent to all the principal Upanishads, but earlier than even the two epics in which what is said about Bali seems to be an epitome of what was already a popular legend, while what is said in such works as the *Harivamsa* and the *Bhâgavata* is an amplification of it. From all these things we have to picture to ourselves the original simplicity of the riddle that was moulded by introducing Bali, and try to find out the Vedântic truths underlying it.

As explained at p. 207 *ante*, the Devas and Asuras are respectively man's internal good and bad inclinations or powers. This is one view of the Devas and Asuras, but the case is reversed when the Devas, headed by Indra, are made to represent esoterically the indriyas or senses which, we have seen, are the so-called Sûryas, Âdityas, Devas, or *Vîsve Devas*, and when likewise Asura is esoterically used as representing man in his two states, one in his *âsura* or sinful state which is the effect of the accumulated selfish acts of his former births, so that every man may, from the Vedântic point of view, be said to be born an Asura in the bad sense of that word, the other in his state

as the Knower Asu-ra in the good sense of the word, an Asu-ra who is Bali because he is baliyas, powerful, in conquering the delusion of his senses.

Accordingly, the knower Bali conquers and subdues the Devas, his own senses, and reigns as their master and lord instead of being their slave. The senses are bad when unbridled, but good when bridled (*Kātha-up.* III. 4 and 5). The knower, however powerful in controlling the senses, does not gain the object of his life if he does not know the Supreme Self. He must get Him, and the subdued and good Devas or Prāṇas, whose Truth is the Supreme Self, * are bent upon getting Him in order to get Bali niyamiti, subdued and controlled, by Him who is Niyantṛi in His aspect as Antaryāmin, the In-Dweller and Controller. This, paradoxically, is their revenge. In due time, by the steadfast tapas or upāsana of Sacrifice Kāśyapa and Altar Aditi, the Supreme Self who is the fountain of tapas, austerity, and of Brahmakarya, righteousness, is born—revealed—as the Son of Sacrifice. This Boy Kāśyapa is sent to obtain the whole Earth Kāśyapī in Bali's sacrifice.

To seek for three paces of ground and then encroach upon the whole world may look deceitful on the part of the Boy. But Bali knows full well who the Boy is, and Śukra performs his function as Guru well when he *makes known* the Infinite Self to his disciple. Esoterically the world in which the little space is sought for seems to be Bali's mind. It is not deceit, but it is Benign Grace when the Boy himself, Nārāyaṇa (Son of Sacrifice Puruṣa *alias* Nara, Man) as He is, comes to man's door and begs for space in his mind for His Guru's Fire. The Guru may be the Supreme Self in the aspect of Our Father whose Fire is Himself as the Son, the Boy, that has come a-begging to Bali. How can Bali refuse the space when the visible fire he has himself kindled in his sacrifice is the emblem of the Boy that has so gracefully come to enter into his mind ?

* Satyasya Satyam iti, prāṇāḥ vai satyam, tesham eṣa Satyam.—
Brh.-Ar.-up. II. 2, 6.

Sukra's telling Bali, *mâ dadasva*, 'do not give,' is simply for the sake of the outward appearance of the paradoxical plot of the story, or for testing him. It may be compared with the saying of Mother Earth in the *Satap.-Brâhmana*, *Na mâ martyah kaskana dâtum arhati* (*vide* p. 301 *ante*). Likewise Sukra's curse, mentioned in the *Bhâg.-purâna*, may have reference to the worldly wealth which the knower ought to lose—renounce.

Therefore, as we have already seen how Diti means *giving* and how Âditya is construed as *â-dadânah*, *the taker*, the liberal Daitya Bali *gives*, and the young Âditya *takes*.

Thus obtaining a footing in Bali's mind, the Boy reveals Himself as the Infinite Supreme Self pervading in the three regions of Earth, Air, and Sky of the universe, and surpassing them.

In Him Bali gets his *Niyantri*, Controller, and *Bandhu*, Kinsman and Friend. We have seen that in the *Vishnu-sûkta* I. 154, 5 Vishnu is called *Bandhu*. The Deity found by searching in the heart is called *Sato Bandhu*, the Bond of Existence, in *Rv. X. 129, 4* (*vide* p. 279 *ante*). *Bandhu*, from *bandh*, to bind or tie, means the kinsman, literally the binder (who has bound other kinsmen to himself by the tie of consanguinity or marriage, and who is their support in time of need). It is therefore said as a riddle that Vishnu bound Bali. The concealed meaning is that Vishnu who strides for the benefit of the oppressed and bound man (*manave bâdhitâya* (*Rv. VI. 49, 13*, p. 264 *ante*), and who therefore can never be the binder in the sense of oppressing the good, is the good kinsman or friend of all. Man's *baddha* or bound state is when he ignores God. He considers that he is free and that he has no master, though all the while he is a slave of his sensual desires. But when he becomes the knower and realizes the *Infinite* Self, he must necessarily be *in* Him. To be in the Infinite God is, merely as a riddle, to be in confinement, bondage, but it is real liberty. God is no alien, but the Self, in whose embrace the knower is happy. Gaining Bali, Vishnu secures him in the locks of His

embrace. The serpent coils or Varuna's coils binding Bali are introduced for the sake of keeping up the appearance of the paradox of the story.

As thus Bali is in the Infinite Supreme Self who, in the Bhāmavidyâ of the *Khând.*-up. VII. 23, 1, is called Bhûman, the Earth Bhûmi in whose bowels Sutala, the good floor, is made for Bali's residence must be understood as signifying the Supreme Self himself. God has placed himself in the heart of man in order that the latter may be always in Him, and as His place there is also called guhâ or gahvara, the cave, the knower in his steadfast upâsanâ of the Supreme Self must place himself there in His company.* Finding his Joy there he should not quit it, for if he should stray from God there is the danger of his fall again. Being there, he is quite safe from the attacks of his enemies, for they are kept out by the Door-keeper that has opened the door of His own Bosom for him.

The discordant mention of the bad food of Bali in the *Harivamśa* may be the result of mixing up the idea that may have been current to the effect that works done without faith, charity, &c., are eaten up by Asuras in the bad sense of that word—Demons delight in such works. Or if the eating up means figuratively the destruction of such works, it is as it should be in the kingdom of good Bali, who is the ideal of a righteous king who while enforcing all good works is a terrible Asura to the bad ones.

The Devas, subdued by Bali and finding their Truth in the young Âditya, reign well.

Phenomenally, the outlines of the story may be illustrated thus: Although the Sun, the lord of day, and the Moon, the lord of night, are often utilized in allegorical myths to represent respectively the good and the bad, still the case is sometimes reversed in order to do justice to king Moon who too is a luminary. So let us take the Moon as Bali and the Sun as Indra. The Sun as representing the grandest of all the forms is at the head of all the

* *Vide* p. 102 *ante* about Pâtâla, the place of Kapila Vāsudeva, being esoterically the heart.

Devas, his own rays fancied to be his senses or powers. By his rays, which are also called *marīkis*, he produces *marīkikā* or *mrigatrishnā*, mirage, to which the thirst of the sensual desires is often likened. Also by those rays the summer sun produces so many objects beautiful to see and enjoy, but man would be lost if, led away by their glitter and temptation, he indulges in them sensually. Therefore, the Moon conquers the Sun and the summer rays, and, not liking the mad bustle and turmoil of the world of day, reigns in the quiet, serene, and awfully grand nights of autumn and winter. Then at the end of the night period of the year he performs his sacrifice and sees his Vishnu, the Deity of his sacrifice, pervade in the three regions as Visvam, the Universe, the Self of all. By coming under the sun on the last day of his period, he comes under the Supreme Self in the Sun and not under the mere sun, and is thus happy in the confines of His 'Go,' Light, and 'Go' means not only light but also the earth. As for the mere sun and all the other varied forms shining as if they are the Devas, senses, of the universe, the knower will no longer be tempted by them, nor hates them, but is serenely happy by seeing through those senses the existence of the One Self of the universe, by whose Light all this shines, *Tasya bhāsā sarvam idam vibhāti*.

In this part of India, Bali is honoured at nightfall of the first day of the lunar month of Kārttika in autumn. There is a Purānic story to say that once in a year on that night Vishnu permits Bali in the Pātāla to visit this Earth and receive homage from men.

Since commenting upon the riddle in the *Satap.-Brāhmaṇa* about Visvakarman's Sarvamedha sacrifice and the verse sung by the Earth (*vide* pp. 301—303 *ante*), I have come across another version of the same verse in the *Aitareya Brāhmaṇa* VIII. 21, which, while mentioning several rulers as having been installed by the same Mahābhisheka or great inauguration ceremony which the god Indra underwent, mentions Visvakarman also thus :

With this Aindra-Mahābhisheka ceremony Kasyapa inaugurated Bhauvana Visvakarman. Therefore Bhauvana Visvakarman "went conquering everywhere over the whole Earth up to its ends, and sacrificed the sacrificial horse. They say that the Earth sang to Visvakarman (this verse): 'No mortal is allowed to give me away (as donation). O Bhauvana Visvakarman, thou hast given me, (therefore) I shall plunge into the midst of the sea. In vain was thy promise made to Kasyapa'"*—(Haug's Ait. Br. p. 524).

The two versions of the verse are compared together in Dr. Muir's *Texts*, I. pp. 456-457, where he observes in the note thus: "*Manda āsitha* in the S. P. Br. looks like a corruption of the *mām didāsitha* of the Aitareya." If this is the case, that part of my explanation of the verse as refers to the word *manda* is to be given up. But in other respects the riddle remains, for, according to the Aitareya also, the Earth's plunging into the sea in order to make her winner Visvakarman's promise to Kasyapa null and void is a paradox. There is much verbal variance between the two Brāhmanas in the third and fourth pādas also of the verse, though the sense is all the same. It looks as if the verse was pretty ancient even in the days of the Brāhmanas, and it is likely that it formed part of a story which arose as a riddle upon the sacrifice, mentioned in Rv. X. 81, in which Visvakarman offers up the whole universe and himself as the oblation. There will be no real difference between that sacrifice which the Satapatha calls Sarva-medha and Visvakarman's Asvamedha of the Aitareya, if we view the horse as being Visvakarman himself as the highest of all the oblations offered up in that sacrifice (cf. the idea in the beginning of the Brh.-ār.-up. that the Creator himself became the horse of his Asvamedha sacrifice).

* The original of the verse is this:

Na mā martyh kaskana dātum arhati.
 Visvakarman Bhauvana mām didāsitha.
 Nimanakshye 'ham salilasya madhye.
 Moghas ta esha Kasyapāyāsa saṅgarah.

PARASU-RÂMA AND HIS ANCESTRY.

Râma of the battle-axe and therefore known as Parasu-Râma is famed in the legends of the epics and Purânas as a descendant of the line of Bhrigu. The names of that line as mentioned in the sub-section of M. Bh. Âdiparvan adh. 5—12, called the Puloma-parvan, are in this order : Bhrigu, Kyavana, Pramati, Ruru, and Sunaka, the great ancestor of Saunaka to whom Sauti narrates the Mahâbhârata. In adh. 66 of the Âdiparvan, it is said that Bhrigu's son was Sukra, but that as the latter became the planet Venus, Bhrigu had another son, Kyavana, whose son was Aurva, whose son was Rikîka, whose son was Jamadagni, who had four sons of whom Râma was the last, *vide* verses 46—50, but the next verse, 51, says that Aurva had 100 sons, of whom Jamadagni was the first, and that they had 1,000 sons. Again further on in adh. 116, Râma is mentioned as the fifth son of Jamadagni. Such is the discrepant nature of the genealogy. Our concern is not with it, but with the remarkable legends there are about the personages of this line. Commencing with Bhrigu, I shall deal with those legends one after another.

In Dr. Macdonell's dictionary Bhrigu is derived from *bhrâj*, to shine, beam, glitter. As shown by Prof. Max Müller in his *Science of Mythology*, pp. 807—809, Bhri-gavâna, meaning the brilliant, is one of the names of Agni in the *Rig-veda*, and the Brigus "are said to have discovered Agni (X. 6, 42), to have brought him to men (I. 58, 6), to have kept him in the wood (*vanaspati*) (VI. 15, 2)." The verse I. 58, 6 about their bringing Agni to men, says that they brought him like *beautiful treasure*.

Yâska derives Bhrigu from *bhrîj* or *bhrajj*, to roast or fry, and says : "Bhrigu was born in the light. Bhrigu

though being fried or scorched was not burnt in the coals. The Ângiras are the Ângâras (coals), they are so-called because they mark." In saying so Yâska is evidently under the influence of myths that had arisen by playing with the etymon of Bhrigu and Ângiras. The Ait.-Brâhmana, III. 34, in saying that the Creation took place by means of Prajâpati's Retas put in the sacrificial fire, says that the first (spark) that blazed up (ud adipyata) from the Retas became Âditya (the sun) ; that the second became Bhrigu, whom Varuna took up, and who is therefore called Vâruni (son of Varuna) ; that the third that blazed forth (adîdivata) became the Âdityas ; that the coals (angârâh) (into which a part of the Retas was transformed) became the (Rishis called) Ângirases ; and so on.

The Satap.-Brâhmana quoted in Dr. Muir's *Texts*, I. p. 443 says that Bhrigu excelled his father Varuna in knowledge. The Taitt.-Upanishad in that chapter of it which is called Bhriguvalî says that Bhrigu learnt the knowledge of Brahman from his father Varuna, and that what he learnt is called Bhârgavî Vârunî Vidyâ.

In the commencement of the Puloma-parvan (M. Bh. I. adh. 5), it is said that Bhrigu was born of Brahmâ Svayambhu from fire in Varuna's sacrifice. In M. Bh. Anusâsana-parvan, adh. 85, verses 90—130, it is said that the god Rudra in the form of Varuna performed a sacrifice in which he offered up himself as an oblation (samjuhâvâtmanâtmanam svayam eva), that the Retas of the Creator Brahmâ also was offered up into the fire, from which there came up first Bhrigu, then Ângiras from the angâras, live coals, * and other Rishis in certain other ways. In M. Bh. Âdiparvan, adh. 66, verse 42, it is said that Bhrigu was born by bursting open the heart of Brahmâ.† This means that Bhrigu was born from Brahma's mind. The Retas of the Creator is the same that is spoken of in Rv. X. 129, 4, as the Primal Retas of Mind. The same Retas is Rudra, the Son of Prajâpati (Brahmâ), according to the Brâhmana

* Bhrig ity eva Bhriguh pûrvam angârebhyo 'ngirâ bhavati.

† Brahmano hridayam bhittvâ nîśrîto bhâgavân Bhriguh.

stories. That a clan of Brāhmans who called themselves Bhrigus or Bhārgavas existed even in the Vedic days cannot be doubted, but it is likely that they have brightened and ennobled their ancestry by taking their ancestor Bhrigu to be either the bright Agni or the Sun.

Not less mythical is Bhrigu's son Kyavana. *Kyavāna* (with the long ā) is often mentioned in the *Rig-veda* as one who became old, but was made young again by the Asvins. I do not know whether the *Rig-veda* mentions him anywhere as a Bhārgava, descendant of Bhrigu. There are two Brāhmaṇa stories (which will be referred to further on) about his becoming young again. In one he is called a Bhārgava, but in the other it is said that he was either a Bhārgava or an Āngirasa (descendant of Āngiras). In the *Puloma-parvan* (M. Bh. I. adh. 5—7) there is a story about *Kyavana's* strange birth. It seems to have arisen as an etymological riddle in order to account for his name. It is to this effect:—

Bhrigu's wife was Pulomā. A Rakshas (demon) named Puloman had first selected her, but her father, not liking him, gave her in marriage to Bhrigu. Bhrigu went out for bathing, leaving his pregnant wife in charge of his sacrificial fire Agni. At that time the demon came and asked Agni if she was not his wife. Agni said, 'You first selected her, it is true, but as she was formally married to Bhrigu in my presence, she is his wife.' Without minding this dictum, the demon changed himself into a Varāha, Boar, and forcibly carried away Pulomā. But the child in her womb got angry, fell (*kyuta*) from the womb at once, and was therefore known as *Kyavana*. Seeing this *kyuta* or fallen child who was like the sun in splendour, the demon left her, and was burnt down to ashes. Taking the child she went about weeping so much that the tears which flowed (*srita*) from her all the way became a *saras*, river. The god Brahmā came there and pacified her, and called that river near the ārama of *Kyavana* by the name of *Vadhāsaras*, the Bride's river. Bhrigu went there and saw his wife and the child. Because Agni, when asked by the demon, revealed to him who she was, Bhrigu cursed Agni to become *sarvabhaksha*, the all-eater (including the bad). Agni was offended by this. He withdrew himself from sacrifices, and all the people became distressed without him. The

Rishis and *Devas* became bewildered and went to *Brahmâ*, who sent for *Agni* and pacified him by praising him to this effect: 'Thou art the creator, supporter, and destroyer of the three worlds. Thou art always pure. Thou wilt not be the all-eater in all thy body; let only thy *apâna* or hind rays and the form of thine which is *kravyâd*, the eater of corpses, be the all-eater. Whatever is burnt by thee will become pure, like anything that is touched by the rays of the sun.' *Agni* was pleased with this, and the *Rishis* (obtaining him) began to perform their sacrifices as before.

Speaking about the *Rig-vedic Kyavâna*, Professor Max Müller says :

As to the name of *Kyavâna*, afterwards *Kyavana*, it is derived from *kyu* as expressing any violent movement, not only that of driving or pushing, but also falling down, e.g. *târâ ambarâk kyavante*, 'stars fall from the sky, or set' (*Râm.* V. 13, 31), or *svargâk kyavante lokât*, 'he falls from the *Svarga* world.' It may therefore have been used for the set or the setting sun. . . —*Science of Mythology*, p. 588.

Kyavana (with the short a) is mentioned in *Rv.* X. 69, which is a hymn the Deity of which is *Agni Vâdhryasva* (the sacrificial fire of *Vadhryasva*), and the *Rishi*-ship of which is attributed to *Vadhryasva*'s son *Sumitra*, who, in verse 5, says: 'Bold and *kyavana*, like a hero, I *Sumitra* proclaim the name of (*Agni*) *Vâdhryasva*.' The next verse says: 'Bold and *kyavana*, like a hero, mayst thou, O *Agni*, subdue the men who long for battle.' Coming in the company of the words 'hero' and 'bold', the word *kyavana* seems to mean to suddenly issue or rush forth, or fall upon. *Kyavana*, one who falls, may have been used in two senses, (1) one who falls down like a ripe old fruit from the tree and therefore meaning one who has become very old and infirm, and (2) one who rushes forth and falls upon (the enemy) and therefore young and vigorous. For aught we know it may be by taking the two meanings together that it is said in the *Rig-veda* that *Kyavana*, old, became young. The sun is young in the morning, old in the evening—young and vigorous in summer, old and feeble in winter. Likewise the moon is young and waxing in the bright fortnight, old and waning in the dark. Likewise, it is said in the *Rig-veda* that *Agni* when old and worn becomes always young.

again (I. 144, 4; II. 4, 5)—old, evidently, when the fuel is consumed and the embers are covered with ashes, young again when the same fire is fed again with fuel. Therefore, there are these three deities, Agni, Soma, and the Sun, to claim the name of *Kyavana*. In what story *Kyavana* is to be taken as the Sun, and in what as the Moon, or as Agni, depends upon the nature of each story.

In the story in question the demon and the damsel whom he carries away are both called by the same name (mas. *Pulomâ*, i.e. *Puloman*; fem. *Pulomâ*). Indra's spouse *Sakî* is called *Pulomajâ* or *Paulomî*, daughter of *Puloman*. In *Râm.* IV. 39, verses 6 and 7, *Râma* says to *Sugrîva* thus: 'The depraved *Rākshasa* (*Râvana*) has carried away *Vaidehî* (*Sîtâ*) by deceit as *Anuhlâda* (carried away) *Sakî*; but I will soon kill *Râvana* as *Satakratu* (*Indra*) (killed) the conceited father of *Paulomî*.' The commentator says that there is a Purânic story to the effect that *Anuhlâda* prevailed upon *Puloman* to give him his daughter *Sakî* (the wife of *Indra*), and carried her away, but that *Indra* killed *Puloman* and also *Anuhlâda*, and got back *Sakî*. *Sakî* means Power. *Puloman* seems to be the personification of the Darkness of the night.* Just as in the *Rig-veda* the Sun is sometimes described as the child born from the womb of Night and handed over to her sister Day for being nourished, *Sakî* in the daily phenomenon may be the Dawn fancied to be sprung from Darkness. The poets of the *Rig-veda* have fancied the Dawn's relationship to the Sun in varied aspects, sometimes as mother, sometimes as sister, sometimes as wife, &c. Here *Sakî*, the Dawn, the solar light as the Power of the Sun, is the wife of the Sun *Indra*. The retiring Darkness marries her to the morning Sun. But the harmony of this relationship is

* In explaining the word *Pulomajâ*, a commentary on *Amara* construes *Puloman* as: *pu purâni lomâni yasya sah*, 'one who is very hairy.' If this is the meaning of the word, it befits black shaggy darkness. But it may be the word is not *pu-loman*, but is compounded with *pula* or *pulas*. *Pula* with the suffix *ka* means in the plural the erection of the hairs of the body, and *pulas-tya*, a *Rishi*, is the fabulous progenitor of the *Rākshasas*. Any how the word seems to be connected with hairs.

upset when Anuhlâda* who seems to be the Moon here, comes to the dawn region in the latter part of the dark-fortnight and lays his hand upon the Dawn even before the Sun rises. This phenomenon is read as if the Moon intrigued with her father and got him to give her to him. But the Sun Indra rises, kills Darkness and also the Moon (who becomes lost on the new-moon-day), and obtains the Dawn. In the yearly phenomenon the star Rohini (Aldebaran) represents the Dawn. At the junction of the Night and Day portions of the year, winter as Puloman gives that star in marriage to the vernal Sun Indra. But six months afterwards when the star goes to the acronycal point, the Moon intrigues with winter and obtains the star with whom he shines as *full* moon, but six months afterwards the Sun rejoins the Star and kills winter and also the Moon on the new-moon-day of the last month of the Night half of the year.

The concept and the plot of the story in question are quite different from those explained above. I would take Bhrigu of it to be the Sun, with the Dawn as his wife Pulomâ, the same Dawn whose reflex is seen as the evening Twilight. Why she is called by the same name as the demon Poloman is not clear. Can it be that if the name meant the 'hairy,' it implied in her case *golden* hairs, while in the case of the demon it implied *dark* shaggy hairs? Taking the scene of the myth to be the evening of the first day of any lunar month commencing from new moon, the fancy of the poet seems to be this: the Sun sets and goes away leaving his wife in the form of the Twilight; the demon of Darkness, seeing no luminary but the terrestrial fire, lays his hands on her and thereby makes her sad as she gets paler and paler; but the renewed Moon concealed in the womb of her light springs forth as the son of the Sun (because he shines with

* He is one of the brothers of Prahlâda. The brothers Prahlâda, Anuhlâda, Samhlâda and Hlâda are all mythical names got up by playing with Hlâda and put down as brothers. The moon gladdens. Of these brotherly names, the selection of Anu-hlâda for this myth may be because the idea of it is that the Moon goes to love the Sun's wife as the second or next husband.

solar light—with solar blood in his veins); by the mere sight of the Moon who, thus born, goes on waxing in the bright fortnight, Darkness dies and disappears. Taking either the star Ârdrâ (dedicated to Rudra) or the star Rohinî, both reddish stars, as being the starry form of the Dawn, that star, rising heliacally as if the Sun went away leaving her alone, cries and sheds tears, which action suits Ârdrâ, one who is wet, and whose regent is Rudra, the crier. Rohinî also, being Brâhmî, represents Vâk, speech or sound, identical with Sarasvatî, who has also a river form. Our Bride's tears flowing as river may be the showers of rain. Thunder is well known in our myths as one of the aspects of Vâk (Mâdhyamikâ Vâk). She cries as it were, and pours down, and makes all the rivers run full. The Moon also is connected with rain in our myths. The relationship of the Moon with any of the asterisms may well have been as varied as that of the Sun with the Dawn, sometimes as wife, sometimes as sister, sometimes as mother. The idea that the Moon is born from the Sun and produces Parjanya, rain, is found in the concluding portion of the Ait.-Brâhmana. The river-forming tears may therefore be allegorical of the rainy season. Agni's eating everything and being kravîd, the eater of corpses, as the funeral fire, is well known in the *Rig-veda*. The so-called curse may have been introduced simply to find a reason for Agni's disappearance and the cessation of certain kinds of sacrifices in winter.

In the *Rig-veda* (I. 116, 10; 117, 13, and many other places) the *Asvins* are praised as making the old and jahita, abandoned, *Kyavâna* young again and the husband of girls, *kanînam pati*. This Vedic *Kyavâna* also may be the Moon who is renewed every month, and the girls loved by him may be the asterisms with which, one after another, the Moon comes in conjunction. But there is no certainty about *Kyavâna* of the *Rig-veda* being the Moon only and no body else, for, as already stated, the *Rig-vedic* Agni also becomes old and young again, and he too is the lover of *mai* ana (*jârah kanînam patir janînam*—Rv. I. 66, 4).

The Brâhmana stories speak only of one kanyâ, girl, as the wife of Kyavana, and she is called Su-kanyâ, the Good Girl.

The Talavakâra Brâhmana contains a story about how Kyavana became young again. A translation of it by Prof. W. D. Whitney is reprinted in the *Indian Antiquary* for January 1884 (Vol. XIII. p. 21). The substance of it is this :

Saryâta, the Mânava (descendant of Manu), goes to the place of Kyavana, the Bhârgava, who is very old and shrivelled. The followers of Saryâta mischievously smear Kyavana with dirt and ashes, with the result that the latter engenders trouble among them. To appease him Saryâta leaves his daughter Sukanyâ by him and goes away. She tries to run away, but Kyavana causes a black snake to rise up against her and prevent her. She remains by him. The two Asvins come there and make him bathe along with themselves in the river Sarasvatî, and all the three emerge from the water young and beautiful, looking exactly alike, but she is able to make out her husband Kyavana by a sign.

The same story is stated in a slightly different manner in the Satap.-Brâhmana IV. 1, 5 (Muir's *Texts*, V. pp. 250—252). It is to this effect :

Kyavana who is either a Bhârgava or Âṅgirasas, becomes jîrṇa, old and shrivelled, (at the place) where either the Bhrigus or the Âṅgirasas [performing a sacrifice] obtained Heaven. In that state, he is abandoned. Saryâta, the Mânava, goes there and settles down in the neighbourhood (of Kyavana). His youths, thinking the shrivelled body to be worthless pound it with clods. Kyavana is incensed and creates discord among them, "so that father fought with son, and brother with brother." Coming to know of the insult done to Kyavana, Saryâta goes there in his chariot with his daughter Sukanyâ, appeases him by giving her to him, and leaves the place. The Asvins then go there in order to induce her to leave the old man and become their woman. But she is firm, and says, 'You speak contemptuously of my husband, being yourselves incomplete and imperfect.' They ask in what respect they are so. She says, 'Make my husband young again, and I will tell you.' They tell her to take him to a pond, and as soon as he bathes in it, he comes forth young again. She says to them, 'You are imperfect, because the gods, who are celebrating a sacrifice in Kurukshetra, have excluded you on the ground of your wandering about among men, performing cures.' They go there and as the sacrifice that was being performed was headless, they join the head to the sacrifice, and are admitted to a share in the Soma beverage.

Kyavana of these Brâhmana stories seems to me to be the sacrificial fire Agni as Yajña Purusha whose celestial place is the Orion-sacrificial ground. In the bright half of the year when the Sun, fancied to be the flame of Yajña-Purusha, comes in conjunction with Orion, the solar rays personified as the Ângirases or Bhrigus perform their Heaven-securing sacrifice there and go to Heaven, taking it to be symbolized probably by the highest northern point reached by the Sun at the summer solstice. Thus obtaining their Heaven, they, it is fancied, abandoned Agni to get old and shrivelled in the heliacally risen Orion that is gradually going to its cold, acronycal point, like the fire that becomes shrunken within its old shrivelled skin, the ashes, when abandoned on the ground after the purposes of cooking, &c., are over.* King Saryâta seems to be the Moon. He as the *full* moon of Sarad, the cold season, visits the Orion place, and it is fancied that his sons, the moonbeams, besmear the shrivelled *Rishi* of the place with ashes, and that in order to appease him the Moon left with him the star Rohinî, who, having risen acronycally from the *full* Moon, is his daughter.† The story in the Satap.-Brâhmana does not say anything about her trying to run away. On the contrary she is firmly attached to him. The dark snake of the other story

* In Vol. I. pp. 499—507, I have stated that Vishnu's name Sipivishṭa of Rv. VII. 99, 7 and 100, 6, which Aupamanyava, who is anterior to Yâska, takes to be a word having an indecent sense, must have originally meant 'skin-covered', 'prepuce-covered'. The verse (VII. 100, 6) says that although Vishnu is Sipivishṭa he has another form in the time of action. It now appears to me that as Vishnu is the Deity of Sacrifice symbolized by the fire Agni, the idea of his Sipivishṭa or skin-covered form must have originated from Agni's form as the live-coal covered with ashes, for the outer part of the coal becomes a coat of ashes for the shrinking fire in it. Agni in that state seems to have been metaphorically called Sipivishṭa, and likened funnily to that which is prepuce-covered. But in the time of action, when the fire is blown and shines red, burning with flame, and eating the oblations, his form is different.

† The Star Rohinî becomes the daughter of either the Sun when she rises heliacally from the Sun, or of the Moon when she rises acronycally from the *full* Moon. It must be borne in mind that the same star becomes wife or mother to either the Sun or the Moon according as each poet, Vedic or Purânâic, has his own varied fancy and plot.

seems to be the Darkness of winter, and the fancy is that, prevented by it, she was obliged to remain with the *Rishi*. Being a fixed star by the side of Orion, she must remain with him whether willingly or unwillingly. In due time when Orion heliacally sets, and is about to rise from the Dawn light in the early morning time of the *Āsvins*, it is fancied that these divine physicians who, being *Kumâras*, are always young, prescribe the old *Rishi*'s bathing in that light and make him young again, for the days of the Soma and other sacrifices have come back for Agni to glow in them with all his light, with the summer Sun himself as his glorious light.

The story according to which the *Āsvins* reunite to Sacrifice his severed head is a distinct one, and seems to have been mixed up here, because the same phenomena of Sacrifice Purusha Agni's becoming old and then young again are described in it in another manner. That story is narrated in the *Satap.-Brahmana* XIV. 1, 1, and *Taitt.-Āranyaka* V. 1, 1—7. I have tried to explain it in the *Essay on the Pravargya* in Vol. I. As the *Talavakâra Brâhmana* says that the severed head of Sacrifice is the Sun, the gist of that story is simply this. As Orion is the starry emblem of Sacrifice Purusha, he is with his head, the Sun, at the time of his solar conjunction. But when he rises heliacally and goes to the acronycal point, the Sun head is fancied to be cut off from him. But when he heliacally sets, and is thereby in the hands of the *Āsvins*, it is fancied that these divine physicians reunite the head to the body of Sacrifice. The healing powers of the *Āsvins* and their getting their Soma drink in sacrifices along with Indra and other gods are well known in the *Rig-veda*. In the *Brâhmana* period the physician, whose profession requires him to touch all classes of men, seems to have ranked low in the social scale as compared with the priests competent to drink the Soma. But as the time-hallowed rituals allot to the divine physicians their share in the sacred Soma, their competency to drink it had to be admitted and

justified as an exceptional case on the ground of their extraordinary healing powers.

The story of *Kyavana's* becoming young again is narrated in *M. Bh. Aranyaparvan*, adh. 121—125, in a manner the details of which differ more or less from the *Brāhmaṇa* stories. It follows the *Satap.-Brāhmaṇa* in depicting *Sukanyā* as the most faithful and devoted wife, but it says that *Kyavana* was in an anthill :

He sat in his *tapas* contemplation for years as fixedly and unmoved as a post, so that the white ants built an anthill upon him. When the King comes and encamps there, his daughter *Sukanyā* strolls about the anthill. Fascinated by her the *Rishi* addresses her from within the anthill. She does not hear him. She, however, feels curious about the anthill, and sees in it the *Rishi's* eyes which look to her to be something glowing like *khadyota*, firefly. Unwittingly and frolicsomely she pricks them with a thorn, with the result that trouble comes over the camp, and the King, finding out the reason, gives her away to the *Rishi* and returns to his capital. She remains firmly devoted to the *Rishi* of the anthill, performing *tapas* herself, and attending to the sacred fires and also to the *atithis* or wayfarers that pass that way. Then the *Asvins* come and make the old *Rishi* young again by bathing with him in the pond, and when the three come out alike in form, she is guided by her devotion in unerringly knowing which of them is her own husband.

Pleased with being made young by the *Asvins*, the *Rishi* promises to make them *Somārhas*, fit to drink the sacred *Soma*. Accordingly, in a sacrifice performed by his father-in-law *Saryāti*, the *Rishi* officiates as the priest and offers the beverage to the *Asvins*. But the god *Indra* comes and objects, on the ground that, being physicians moving among men, they are not fit to receive the *Soma*. Without minding *Indra*, the *Rishi* makes the *Asvins* drink it. Incensed at this, *Indra* lifts up his *Vajra* weapon to beat the *Rishi*, but the latter causes the uplifted shoulder to stand stiff, and instantly creates a terrible being called *Mada*, whose onslaught humbles *Indra* and makes him consent to the competency of the *Asvins* to get the *Soma* oblation.

Thus the additional features of the story in the *Mahābhārata* are (1) the anthill, (2) the sacrifice of *Saryāti*, and (3) the humbling of *Indra*. These I shall try to explain :

(1) When *Agni* is glowing with his flame rising up into conical peaks, he is like the anthill or mountain in miniature (*vide p. 72 ante*). *Tapas* is from *tap*, to shine or

burn. The Tapasvin seated in great contemplation is, as it were, glowing or burning with his knowledge*, like fire with its flame. Therefore, Kyavana, as already explained, being Agni, the fancy is that as a Tapasvin he glowed with real flame and became the anthill. This is his flamy young state, which is followed by his jîrna or shrivelled old state of being in embers concealed in the hillock of ashes, like a serpent in the anthill, hissing like it if water is poured. In that state also he is a concealed Tapasvin, shiner or burner, reduced into a speck twinkling like the fire-fly.

(2) The King's name is Saryâta in the Brâhmanas, but Saryâti in the Mahâbhârata. In the *Rig-veda* one of the several mythical beings helped by the *Asvins* is Saryâta. They help him in the mighty fray (I. 112, 17.) The same being seems to be called Sâryâta in *Rv.* I. 51, 12, in which Indra is praised as delighting in the Soma beverage of Sâryâta. Therefore the idea, in our story of the Mahâbhârata, of Saryâti's sacrifice must have been suggested by this, and the same *Asvins* who in the *Rig-veda* help Saryâta himself are shown in the Mahâbhârata as helping his son-in-law Kyavana to become young again, and as getting their Soma drink in the sacrifice performed by him under the auspices of Kyavana's priesthood. Agni is well known as the Divine Son of the sacrificer, and he is his Divine Son-in-law also, viewed as the lover of his daughter *Sraddhâ*, Faith, for the Good Girl *Sukanyâ*, so faithfully devoted to Kyavana, may well be looked upon as the sacrificer Saryâti's Faith to Agni, and this Son-in-law of himself is his Priest, as in the *Rig-veda* Agni is well known as the Priest.

(3) In the epics and Purânas *Sukanyâ* is deservedly counted along with *Sâvitri*, *Lopâmudrâ*, *Arundhatî*, *Anasûyâ*, *Sîtâ*, *Nâlâyanî* and others as examples of a good chaste wife. Although she is a beautiful young princess, and was obliged to marry the shrivelled old *Rishi*, she is firmly attached to him and does not yield to temptation even though the gods tempt her—even though the gods

tempting her are the most comely youths among all the gods. But as for her husband, the outward aspect of the story, which stops in the Brâhmanas with his loving her and becoming young again, might dethrone him from the position of an extremely old *Rishi* who ought to be above the desire of falling into wedlock and of becoming young again for enjoying pleasures. By falling into desire and becoming young again, *Kyavana*, it might be thought, is a fallen *Rishi*, quite unfit to be the husband of angelic *Sukanyâ*. It is in order to remove this idea that might be entertained of *Kyavana* that the story of the *Mahâbhârata* seems to have conceived the idea of *Kyavana's* subduing *Indra*, thereby indicating that he is a *Rishi* who has subdued his *indriyas*, senses.* Therefore *Agni Kyavana* of the *Mahâbhârata* story should, I think, be viewed as illustrating a *Rishi* who becomes extremely old in his *tapas* or knowledge, and to whom the same knowledge full of faith in the Self becomes, when achieved, the most beautiful, spiritual, royal wife, the daughter of King *Soma* himself, that becomes the means of making him spiritually young and vigorous, capable of subduing *Indra* of the senses. This aspect of *Indra* is distinct from the *Indra* of the Vedic rituals. In no sacrifice can the Great *Indra* be humbled, much less in the sacrifice of *Saryâti* who is renowned in the *Rig-veda* for offering the sacred *Soma* to *Indra*. Still in our story there is the paradox of *Indra* being humbled in *Saryâti's* sacrifice. It appears to me that the facts are so contrived as to be pregnant with the worship and praise of the Great *Indra* of the sacrifices, while humbling the *Indra* of the senses. *Indra* of the sacrifices is known as doing his *Vritra*-killing deeds, invigorated by the *Soma* drink, which in the *Rig-veda* is qualified by the adjective *mada*, invigorating, joyous, so that the terrible being *Mada* seems to be the invigorating drink created (*i.e.* prepared) and offered to *Indra*. As thus *Mada* gives strength to *Indra*, he is as a

* I have tried to show in the previous Essays that in several Purânîc stories, to conquer the *Devas* and their head *Indra* signifies the conquering of the senses, for even in the Brâhmanas and Upanishads the *Devas* are often used esoterically as meaning the senses.

paradox stronger than Indra and has him under his power. Indra's submitting to him means Indra's becoming strong by him, and therefore he wields the Vajra weapon. The Taitt.-Samhitâ, I. 4, gives the Mantras or verses addressed to the several Deities, including the Asvins and Indra, when offering their Soma cups to them. Indra has several cups, one of which has, in Anuvâka 18, the Mantra, which is Rv. III. 51, 7, in which Indra is solicited to drink the Soma in the same manner as he delighted in Sâryâta's Soma, while further on, in Anuvâka 35, another cup to Indra as Mahendra has the Mantra 'Mahân Indro Vajrabâhuh' &c., in which he is solicited to give protection to us, do good to us, and kill pâpman, sin or the bad being, that is inimical to us. Therefore, one view of Indra Vajrabâhuh with his uplifted Vajra-wielding shoulder is as if Indra of the senses is standing stiff, unable to hurl the uplifted weapon against the Mada or spiritual strength of the *Rishi* that has mastered his senses, while another view is as if the Great Indra, invigorated by, or under the power of, the Deity of Sacrifice's spiritual strength, is standing with the uplifted weapon ever ready to kill sin and punish the sinful.

Another story in the Mahâbhârata about *Kyavana*, according to which he immerses himself in water, is drawn out in the net of the fishermen, and is ransomed by king Nahusha, has been explained in another Essay (pp. 157—166 *ante*). There also I have taken *Kyavana* to be Agni, the Deity of Sacrifice.

Let us now go back to the Pulomaparvan. *Kyavana's* son is *Pramati*. There is no story in it about *Pramati*.* According to it *Pramati's* wife is (the Apsaras nymph) *Ghrîtâkî*. About *Pramati's* son *Ruru*, it gives a story to this effect :

When *Ruru* was born, there was a *Rishi* named *Sthûlakesa*, near whose hermitage the Apsaras nymph *Menakâ*, having consorted with

* *Pramati* in the *Rig-veda* means protection, care.

the Gandharva king Visvāvasu, gave birth to a female child, abandoned it there, and went away. Out of pity Sthūlakēsa took up the child and brought her up, naming her Pramadvarā (the most excellent among pramadās, bewitchingly beautiful females), because she excelled all other pramadās in beauty. As soon as Ruru saw her he fell in love with her, and their wedding was fixed to take place at some future time under the auspices of the Bhaga-daivata star.* But in the meantime, when the Bride elect was strolling in the forest she was bitten by a venomous snake because she carelessly put her foot on it, and lay dead. All the Rishis of the neighbourhood came and joined Sthūlakēsa, Pramati and Ruru in weeping and crying over the lifeless body of a damsel who had been like a lotus flower of the place. (Unable to bear the scene) Ruru retired into the wood and wept and cried, saying: 'If I have given charity, if I have performed austerity, if I have been dutiful to the elders, if I have been steadfast in my vratas, duties, if I have controlled my mind from my boyhood, may Pramadvarā get up alive!' Devadūta or the messenger of the gods appeared before him and said: 'Her āyush or life-period having ended, she has died. There is no use of crying. But if you like to do it, there is a means of resuscitating her'. Ruru said: 'Be you merciful. Tell it to me, and I will do it.' He was told to give half of his life-period to Pramadvarā. Then on his behalf the Divine Messenger and the king of the Gandharvas went to Dharmarāja (the god of death), and as soon as the latter said: 'Let Pramadvarā get up alive by the gift of a half of Ruru's life-time', she got up as if from sleep, and the wedding took place.

Ruru made up his mind to kill the snakes wherever found, and he killed a good number of them. At last he came across an old snake and went to kill it. But it said to him: 'I am not of the venomous kind. I am (of the kind called) *dundubha*, quite harmless. It does not therefore behove you to kill *dundubhas*!' Hearing this Ruru desisted, and thinking that the snake must be a Rishi, wanted to know who he was. The snake said: 'Formerly I was a Rishi named Sahasrapād. I had a sakṛhā, friend, named Khagama. We were both playmates. When he was engaged in Agnihotra (fire worship), I frightened him by a snake of grass made by me, so much so that he swooned. Regaining his senses, he cursed me to become a real snake of as much valour as the grassy one. Propitiated by me he said that I would regain my former state as soon as I should see the pure soul who would be born as Ruru, the son of Pramati.' So saying, the Rishi in the form of the *dundubha* snake regained at once his brilliant form, and said that a Brāhman should be saumya, gentle, never killing, but giving abhaya, non-fear (from him) to all creatures; that he should

* That asterism is Uttarā Phalgunī. See Rv. X. 85, 13, referred to on p. 177 ante, about the auspiciousness of the Phalgunī stars for wedding.

be truthful, forgiving, and cultivate the knowledge of the Vedas; and that in the olden time even the Sarpa-yajña, sacrifice of snakes, performed by the Kshatriya Janamejaya was stopped by the intercession of the Brāhman Āstika. So saying, he disappeared.

Ruru is a kind of deer. In the Aitareya Brāhmaṇa the form of Prajāpati as the deer of the *Risya* kind loving the star Rohinī (Aldebaran) is clearly identified with Orion. It is therefore likely that in this story the Moon who is the Regent of Orion is Ruru with the star Rohinī as Pramadvarā, the most beautiful of all asterisms. These names, Ruru and Pramadvarā, appear to me to have engendered the myths of the story. Looking upon Ruru as derived from the root ru, to cry, the myth arose that he cried very much. Why? The answer must have been found by taking advantage of what may have been the faulty pronunciation by the common people of Pramadvarā as Pramadmarā, and by construing the latter to mean 'the female who dies by pramāda, negligence or accident.' Hence the myth that she negligently placed her foot on a serpent and died of its bite. But as the star is the *perpetual wife* of the Moon, it was said that she died as the *bride* before becoming the wife, and her coming to life by the gift of a half of the life-time of one who marries her is a romantic illustration of the Vedic saying that one's wife is the half of himself.* As the star represents Brahnavidyā, on marrying her as the half of himself, the knower, represented by the figure of the full Moon, goes on killing the bad venomous snakes of darkness who, esoterically, are the sinful desires, until the Supreme Self who is apahata-pāpman, free from sin, and therefore without venom, is reached in the form of the old *duṇḍubha* snake. The latter's name Sahasrapād is a clear indication of his being the Supreme Self Puruṣa of the Puruṣa-sūkta, having thousands of pādas, footing (as He is in all creatures and things), and who in this story may be taken to be symbolized by the Sun of thousands of pādas, rays, reached by the Regent Moon of the Orion at the end of winter, of darkness—at the end of Samsāric ignorance.

* Ardho vā eṣa ātmanā yat pṛthi.

Pramadvarā's mother Menakā who abandons her is identical with Sakuntalā's mother Menakā. She abandons Sakuntalā also, and I have tried to show in the first Volume that Sakuntalā is the sacred Gâyatrî of the Visvāmitra-Mandala of the *Rig-veda*. Sâvitri gets back the life of her husband Satyavân from the hands of the god of death. Here the husband Ruru resuscitates his dead wife. Just as Kanva adopts the abandoned Sakuntalā, *Rishi Sthûlakesa*, meaning 'one who has thick hairs' adopts Pramadvarā. The name of the *Rishi* evidently signifies an ascetic wearing *jatâ* or matted hair, represented probably by Agni of the Orion sacrificial ground. Agni with his smoke may well be called *Sthûlakesa*. Rudra who is identical with Agni is well known for his matted hair. The ascetic or Guru as the teacher of *Brahmavidyâ* adopts her and imparts her to him who wishes to become the knower. The Guru betroths her to him, but he himself has to keep her alive by giving his own spiritual life to her and thus making her a part of his own spiritual being. This is spiritual wedding.

There can be little doubt about *Rishi Sahasrapâd* being the Supreme Self *Purusha*. This is clear not only from his name but from the name of *Khagama* of his friend. Now, *Khagama* means *bird*, and it is well known from the verse *Dvâ suparnâ sayujâ sakhâyâ, &c.*, that in the *Vedânta* the Supreme Self and the *Jîvâtman* are regarded as two *birds, companions and friends*, residing in the same tree, the body, and that one of them, the *Jîvâtman*, is in the troubles of *Samsâra*, while the other, the Supreme Self, is free and happy.* In our story there is the riddle of *Sahasrapâd* frightening his friend by putting the grassy snake before him. But really it is *Khagama's* own *Avidyâ* or illusion that has deceived and frightened him. The ritual of *Agnihotra*, in which he is engaged, seems to me to represent all the acts of the *Karmakânda* the purpose of which is to prepare one to proceed to a knowledge of the real nature of his own soul and of the Supreme Self. Therefore, when the mind

* *Vide Mund.-up. III. 1, 1; also Svet.-up. IV. 6 and 7.*

has become fit to receive instruction, the Supreme Self as the Great Teacher puts the riddle of the grassy snake before Khagama. The true nature of the Jîvatman is pure without any badness in it, just as there is no venom in the grassy snake. The Jîvatman is like a pure mirror, not seeing well and therefore in grief, when covered by dirt, but happy when the dirt is removed, *vide Svet.-up. II. 14*. The next verse gives another simile, that of a lamp, saying that when man, being yukta, concentrated (in mind), sees Brahma-tattva, the real nature of Brahman, by means of Âtma-tattva, the real nature of himself, then having known the Unborn, Eternal God, "who is beyond all natures,"* he is freed from all pâsas, fetters (or, from all pâpas, sins—according to another pârtha). The lamp's view becomes samkukita, limited, if it is covered by any shading thing; so is the Jîvatman's view of knowledge limited by the covering of Avidyâ; yet his nature is pure, and by means of that pure state, freeing it from the dirt or film of Avidyâ, he should see the glorious, pure nature of Brahman who is ever free from Avidyâ. That is to say that the Supreme Self who is the Ideal of ethical purity always free from Avidyâ can only be seen or attained by the Jîvatman's realizing his pure state freed from Avidyâ. It is Avidyâ that is the cause of fear, as it prevents the Âtmatattva, whose vision it has dimmed, from seeing and loving all creatures as self—from saying 'I am all this' (*Brih.-âr.-up. IV. 3, 20*); and the result is the mutual strife of the selfish world. The selfishness of Avidyâ is the poison by superimposing which upon the Âtmatattva the latter is rendered the hurtful, poisonous snake. Therefore, the Teacher puts the grassy snake before Khagama in order to illustrate by the latter's fear and swoon that his Samsâric fear and trouble are due to his superimposing by his own ignorance the idea of poisonous snake upon what is by nature not

* "Who is beyond all natures." So Prof. Max Müller renders 'Sarva-tattvair visuddham.' Another pârtha of this is 'Sarva-tattvair visistam. It is a phrase capable of different interpretations at the hands of the Advaitins and the Viśiṣṭādvaitins.

poisonous. When Khagama rises from the swoon, he becomes prabuddha, awakened and enlightened, knowing that his Ātmatattva is pure and that he should never again allow it to be soiled by Avidyā. According to the Upanishad already quoted, he should know not only himself, but also the Supreme Self by means of his pure nature. Therefore, using the grassy-snake-metaphor of himself as a reason for knowing the nature of the Supreme Self by a similar metaphor, Khagama makes Him the Dundubha snake that is free from poison. The so-called curse is therefore a paradoxical riddle meaning the glorification of the Supreme Self as the harmless, pure, *living* snake, the Supreme *Life* or *Self* of all. As He resides in the guhâ or cave of the heart, the snake-metaphor would suit Him by likening the heart to a bila, which word means a cave or cavity or hole such as that in which snakes dwell.

Thus the story of Khagama and Sahasrapâd, encased in the story of Ruru, is a lesson on the Jīvâtma and Paramâtma-tattvas. Therefore, at the end of the career of killing the selfish, sinful desires pertaining to Avidyā and metaphorically represented by the poisonous snakes, Ruru meets the Supreme Self that was made to assume the metaphorical garb of the Dundubha snake, and, discarding the metaphor, sees Him in his true nature of Sahasrapâd, one who has His thousands of footing as the Antaryâmin in all creatures and things. This seems to be the meaning of His release from the garb of the Dundubha snake—a release as paradoxical as the curse which put Him in that garb. The Supreme Self, when seen and realized as the Infinite Ânanda, Joy, is beyond all metaphors, beyond the power of mind and word to be grasped as having any *īyattā* or this-much-ness, for He is Infinite.* Being Sarvabhūtasuhrid, the friend of all, He says that a Brāhman should show abhaya, non-fear, and ahimsā, non-injury or non-killing, to all living things. It is implied

* *Vide the Taitt.-Upanishad which says:*

Yato vāko nivartante aprāpya manasā saba
Ânandam Brahmano vidvân na bibhēti

that it is permissible for the Kshatriya, the ruling class, to kill so far as is necessary for protecting the good from the bad. But the killing of the bad desires and of all bad qualities is open to all the classes, of whom the Brāhman should be the most uncompromising killer.

The story about Ruru closes the Pulomaparvan. Going to the other genealogy of the Bhrigus as found in the Ādiparvan, adh. 66, which mentions Aurva as the son of Kyavana, and omits Pramati and his son Ruru, we find from verse 48* that like the strange birth of Kyavana who, in order to release his mother (from the hands of the demon) fell out from the womb in great anger, his son Aurva also is born in a strange manner from the ūru, thigh, of his mother Ārushî. It is evident that the verse alludes briefly to a detailed story about Aurva's birth. That story comes much further on in the Ādiparvan, adh. 178—180, and is to the following effect:—

The Bhrigus were the sacrificing priests of King Kritavīrya [of the line of the Haihayas] who respected them very much, and gave them wealth (as dakshinā) at the completion of the Soma sacrifice so liberally that they became very rich. On his death the Kshatriyas of his clan (kula) had to do something for which they wanted money. Knowing that the Bhrigus possessed much wealth, they applied to them for it. But apprehending danger to their wealth from the royal class, some of the Bhrigus buried their money, some gave away theirs (in charity) to (their own class) Brāhmanas, while a few others (who could not help it) gave to the Kshatriyas as much as the latter wished to take from them. Then, for some other purpose, the same Kshatriyas went on digging the earth (in quest of hidden treasure), and one of them happened to unearth the wealth that had been buried in the house of a Bhrigu. Seeing it (and thinking that the Bhrigus concealed their wealth from them), all the Kshatriyas insulted and massacred the Bhrigus wherever found, not sparing even their women and children, nay, even their garbhas, embryos.† Some of the women had taken shelter in the hilly country of the Himālayas, and one of them who was

* Aurvas tasyām samabhavad ūrum bhitvā mahāyasāḥ
Mahā tejāḥ mahāvīryo bāla eva gunair yutāḥ.

† Āgarbhāḥ avakṛāntantas keruḥ sarvām vasumdhārām.

pregnant, and who believed that her child would be born a great being, had concealed the embryo in her thigh for one hundred years. The Kshatriyas obtained information of this and went to kill the embryo, but it burst forth from the thigh with such intense light as made them all blind. The child was called Aurva because he was born from ūru, thigh. He knew all the Vedas and the six Āṅgas even when he was in the womb. The Kshatriyas implored his protection, got their sight restored by him and went away.

But Aurva, in order to burn the worlds [of the Kshatriyas in revenge] and for the good of the Bhrigus, sat performing a severe tapas, the fire of which began to destroy everything.* His departed ancestors appeared before him and preached forbearance, saying that it was the hoarded wealth of the Bhrigus that was the cause of their suffering, and that there was no use of wealth to those whose sole aim should be to obtain Heaven. They induced him to put the fire of his anger in the sea. That fire became the great Hayasiras, Horse's Head, which those that are versed in the Vedas know, and which emits fire from its mouth and drinks the water of the sea.

Parasu-Râma, who is put down as the great-grandson of Aurva, kills, as will be seen further on, King Kritavîrya's son Arjuna and annihilates the Kshatriyas. When dealing with the stories about Râma, I shall try to show how the idea of the Brâhmana Bhârgava Râma's hating the Kshatriyas arose, and how the so-called annihilated Kshatriyas are simply Na-kshatras, stars. In the present story the Kshatriyas are stated to have massacred the Brâhmana clan Bhrigus.

The name of Aurva is older than all these Purânic legends. In verse 4 of *Rig-veda* VIII. 102, Agni is invoked thus: 'Like Aurva-Bhrigu, like Âpnavâna, I invoke Agni, the Pure, who is clad with samudra, sea (Agnim samudra-vâsasam).† This invocation of Agni, who is samudra-vâsas,

* This, coming after his having been pleased to restore the eye-sight to the Kshatriyas, looks discordant, unless it is understood that he afterwards came to know of the wholesale destruction of the Bhrigus by the Kshatriyas before his birth, and cherished the revenge.

† Both Aurva and Âpnavâna mentioned in this verse of the *Rig-veda* are included among the Rishis of the Pravara of a branch of the Bhrigus known as Jâmadagnâh Vatsâh. According to the Vâkaspatya dictionary Aurva is the son of Rishi Urva. But our story does not mention the names of Aurva's father and mother. It simply says that he is the son of

is repeated as a chorus in the next two verses also. What Aurva-Bhrigu and Agni clad with the sea were intended to signify in the *Rig-veda* is not clear. It is enigmatic sayings like this that have given scope for the speculation and manipulating and story-making genius of the Purānics. The Aurva-Bhrigu referred to seems to have been taken by them to be Aurva descended from Bhrigu; and as Bhrigu, whether derived from bhrāj, to shine, or bhraj, to fry, roast or bake, is a name which may well be taken to mean either the fire Agni or the Sun who is Agni in the sky, Aurva Bhrigu or Bhārgava of our story, whose intense light blinds the eyes must be the Sun Agni, and the Kshatriyas who are all blinded by his light must be the stars, who, twinkling as so many eyes in the night, have their seeing power put out as soon as the Sun rises. The name of Aurva having been in existence from the Vedic period, our story has evolved a myth deriving Aurva from ūru, in the same manner in which a Purānic story about Urvasī has made her Ūrvasī by saying that she was born from the ūru, thigh, of Nārāyana.* In the *Rig-veda*, Agni is well known as Vasu, (Spiritual) Wealth, and is, as stated in the beginning of this Essay, the treasure of the Bhrigus (Rv. I. 58, 6). There is also the Purānic idea of Śrī, the goddess of wealth, being Bhārgavī, daughter of the Bhrigus. Taking the treasure of the Bhrigus in the worldly sense, there comes the uncommon feature of a Brāhmana clan being very rich. When speaking about two persons singing with the musical instrument Vînā in the horse sacrifice, the Taitt.-Br. III. 9, 14, says that the singers should not both be Brāhmanas, for neither Śrī, wealth, nor Rāshtram, kingdom, likes to be with the Brāhmana, and that therefore one of the singers must be a Brāhmana and the other a Kshatriya, the former singing by day, the latter by night, for (says the text) the rūpa or figure

one of the Bhrigus, and that he was born from the thigh of his mother. It is in another place, viz., Adhyāya 66, that, as already shown, Aurva is stated to be the son of Kyavana and Ārushī.

* Vide the Essay on Urvasī and Purādravas in Vol. I.

of the Brāhmana is day and that of the Kshatriya night. This shows that in the Brāhmana period also the ideal worldly life of a Brāhmana was very humble and poor. Therefore, taking at first the wealth of the Bhrigus in the worldly sense, the story arose that they came to grief by being very wealthy and attached to wealth, that the Kshatriyas (from kshan, to wound, or cut, in the sense of their wounding and killing in battle) cut down the Bhrigus and even their garbhas (there being seemingly a sort of play upon bhrigu and garbha), and that therefore the most worthy of their garbhas had to be concealed in the thigh. In this manner the name of Aurva-Bhrigu was accounted for, and as from his brilliant light he is revealed as being either Agni or the Sun Agni, it is evident that, far from forgetting the real spiritual treasure of the Bhrigus being Agni, the story indicates that that treasure was carefully concealed and preserved, and was revealed when all the worldly wealth had been taken away and greediness punished.

The second part of the story about Aurva's tapas and the placing of the fire of his anger in the sea is clearly the outcome of an attempt to explain the enigmatic Agni Samudravāsas of the *Rig-veda*. In Vol. I. I have tried to show in connection with Rishi Dadhyak's Asvasiras that the Horse's Head is the Mrigasira's asterism of Orion. If the Horse's Head is that asterism, the sea in which it is placed must be the sky-sea. When that asterism is in solar conjunction in the bright period of the year, the summer Sun himself is, as it were, the fire emitted from its mouth, and he drinks the water of our terrestrial sea in the form of the vapor that becomes the rain clouds.

Aurva's fire put into the sea is popularly called Bada-bāgni or Vadavāgni, the fire of the Mare. About this, the *Mahābhārata Śāntiparvan*, adh. 343, says to this effect :

Nārāyaṇa (the god Vishṇu), for the good of the universe, became the Rishi named Badabāmukha, having the head or face of a Mare. He performed tapas on Mount Meru, and called Samudra, the sea, to come to him (evidently to have a bath). But Samudra did not heed him. He therefore got angry and made Samudra of stayed water

(stimitajalāḥ) and saline by the heat and sweat of his body. The water which Badabāmukha drinks (from the sea) becomes sweet. Even now Badabāmukha continues drinking the water of the sea.*

As one of the forms of Vishnu-Nārāyaṇa is the Sun, the Sun becomes Badabāmukha, Horse-headed, when he is in conjunction with the *Mrigasiras* asterism of Orion. The Sun at that time is a *Tapasvin*, being very hot. The poetical fancy is as though the water of the sea became saline by the sweat of the Sun, and as though it is kept within bounds by the Sun's drawing vapor from it. The vapor thus drawn or drunk by the Sun becomes the sweet water of the rain clouds.

Regarding *Badabâgni*, the fire of the Mare's Head or Horse's Head, the *Kālikā-purāṇa*, quoted in the *Vākaspatya*, says that the god *Siva* created it as *Kālâgni*, the fire of the time of destruction. One of the forms of *Siva* (*Rudra*) is the Sun, whose scorching heat of summer, if accompanied by failure of summer rain, brings on famine and destruction.

Following the genealogy, let us now go to *Aurva's* son *Rikika*. In *Āsvalâyana's* list of the *Pravara Rishis* of the Gotra of *Jāmadagnâ Vatsâh* the names are *Bhârgava*, *Kyâvana*, *Āpnavâna*, *Aurva*, and *Jamadagni*, without any mention of *Rikika* in any of the seven branches of the *Bhrigus*.† It is curious that *M. Bh. Ādiparvan*, adh. 66, referred to in the beginning of this Essay, first mentions *Rikika* as son of *Aurva*, and then says that *Aurva* had a hundred sons of whom *Jamadagni* was the first. This *Rikika* seems to be identical with *Rikika Bhârgava* mentioned in the *Rāmâyana* I. Sargas 61 and 62 as having resided in the place called *Bhrigu-tunda*, and as having sold *Sunahsepa*, the middle of his three sons, for being sacrificed as the *pasu* or victim in the sacrifice of king *Ambarisha*, who, in the genealogy of the *Ikshvâkus* in

* This comes in an *Adhyâya* a part of which is in prose. It is one of the *Adhyâyas* of the *Nārāyaṇīya Upākhyāna* in *Mokshadharma*.

† *M. M.'s Hist. Sanskrit Lit.* pp. 380-385. I do not know whether *Rikika* is counted among the *Bhârgavas* in the lists of *Āpastamba* and others.

Rām. I. Sarga 70, is put down as the son of Prasusruka. It is said that Sunahsepa when tied to the sacrificial post was released by the aid of his *maternal uncle* Visvāmitra. The Rāmāyana is silent about the name of the first son of Rikika, but mentions the name of the third son as Sunaka. In the Harivamsa, adh. 27, verses 44 and 45, the three sons of Rikika are mentioned as Jamadagni the first, Sunahsepa the middle, and Sunahpukkha the third. According to the Aitareya-Brāhmaṇa, however, the name of the king who wants to kill Sunahsepa as the victim in his sacrifice is Hariskandra, son of Vedhas, of the line of Ikshvāku; the Brāhmaṇ who sells his middle son Sunahsepa is Ajigarta, son of Suyavasa, of the Gotra of Āngiras, with Sunhpukkha as his first son and Sunolāṅgūla as the third son; and Sunahsepa becomes the *adopted son* of Visvāmitra whose Gotra is distinct from those of the Bhārgavas and Āngirasas.

For changing Sunahsepa from Sauyavasa Āngirasa to Ārkika Bhārgava, the Rāmāyana must have had an old legend as a variant of that of the Aitareya-Brāhmaṇa. As the Sunakas belong to one of the seven branches of the Bhrigus, with Sunahotra and Gritsamada as their Pravara Rishis*, it looks as if Sunahsepa, whose name, like that of Sunaka, is compounded with Suna, came to be viewed as having belonged to the Bhrigus by birth. This would explain his change into a Bhārgava, but why was he made an Ārkika, son of Rikika? I suspect that Ārkika is a corruption or variant of the Vedic Ārjika (from Rijika), and that this so-called patronymic of Sunahsepa indicates him to be the famous Soma plant of the Ārjika land. My theory about the story of Sunahsepa, as explained in Vol. I., is that the king's son Rohita, who is born to be sacrificed to Varuna, but who runs away into the wood, is Agni†;

* Vide list in M. M.'s Hist. Sanskrit.Lit., already quoted. It is said at p. 463 of the same book that Sunahotra belonged to the Āngirasa Gotra and gave his son Gritsamada in adoption to Sunaka of the Bhārgava Gotra.

† My theory that the king's son Rohita is Agni may be strengthened by what Prof. Max Müller has said about the deity Rohita:

Atharva-veda being either Agni or the Sun (who is Agni in the sky), his *Science of Mythology*, pp. 655, 656.

that *Sunahsepa*, who is bought as the victim in his stead, is the Soma plant, which, according to the rituals, must be bought; that his so-called liberation means the Soma-juice freed from the pressed plant, just as the sacred Agni churned out from the two *Arani* woods is addressed in *Rv.* I. 31, 4 as liberated (*mukyase*) from them; and that his two brothers, whose names *Sunahpukkhā* and *Sunolāngtā* are of the same import as his own, are invented simply for the sake of pathos, to show how the father would not part with his first son and the mother with the last, leaving him as the poor middle one cared for by neither and sold away for the sake of money. The localities mentioned in the *Rig-veda* as celebrated for the best Soma plants are *Saryanâvat*, *Pastya* (meaning the Homestead), *Sushoma* (of good Soma), *Ârjika*. Under *Rv.* IX. 113, 2, in which the *Ârjika* land is mentioned, Mr. Griffith quotes *Sâyana* as taking it to be the country of the *Rijikas*. These localities are often mentioned together in connection with the sacred Soma, *vide* Prof. Max Müller's note in his *Vedic Hymns*, Part I., pp. 397—399. As the Soma symbolizes the celestial juice of joy, the celestial counterpart of all the Soma localities is the Moon Soma's asterism, which is either the Orion's head or the arrow in the middle of it. About *Saryanâvat*, Prof. Max Müller says:

"*Saryanâvat* is derived from *sarya*, this from *sara*. *Sara* means reed, arrow; *sarya*, made of reeds, *saryâ*, an arrow, but also reeds tied together and used at the sacrifice for carrying Soma-oblations. From it *saryana*, which, according to *Sâyana*, means lands in *Kurukshetra* (*Rv.* VIII., 6, 39), and from which *Saryanâvat* is derived, as the name of a lake in that neighbourhood."

I have tried to show in Vol. I. that the sacrificial ground which, according to both the *Krishna* and *Sukla-Yajurvedas*, the *Devas* deposited with the Moon is Orion, and that when the *Brâhmanas* say that *Kurukshetra* (lit. the field of [ritualistic] acts) is the sacrificial ground of the *Devas*, the same Orion is meant, our *Kurukshetra* being the terrestrial counterpart of it. The object of carrying the Soma-oblations placed on reeds tied together may have been to indicate that the hallowed Soma of *Saryanâvat*

itself is to be viewed as being present spiritually in the Soma that is prepared and offered in the sacrifices here, from whatever locality the Soma plant, whether real or any other plant used as its substitute, may have been obtained.

According to Dr. Macdonell's dictionary, *Ārjika* is a figurative name of the vat in which the Soma juice is kept. Here also the object of naming the vat as *Ārjika* may have been to symbolize it as the hallowed *Ārjika* land itself containing the famous *Ārjika* Soma.

The *Rishi* or seer of Rv. IX. 65 about Soma Pavamāna is said to have been either *Bhrigu*, son of *Varuna*, or *Bhrigu*'s descendant *Jamadagni*. Verses 22—25 of that hymn say :

Those Soma-juices that are expressed in *Parāvat*, the distant place, those in *Arvāvat*, in the near place, those in *Saryanāvat*, those among the active *Ārjikas*, those in the midst of the *Pastyas*, or those among the *Pañkajanas*, may those divine drops (*devāsah indavaḥ*), as they are expressed and flow on, pour forth upon us rain from the sky and hero-strength. The lovely (Soma) of tawny hues flows, lauded by *Jamadagni* and urged forward over the ox-hide.

The people of the *Ārjika* country appear to be spoken of as the *Ārjikas*, and *Jamadagni* occurs in this hymn as praising the Soma of the *Ārjikas* and others. We do not know whether the *Ārjikas* were a branch of the *Bhrigus*, but if I am right in identifying *Rikika* with *Rijika*, there is the fact that in the epics *Jamadagni* of the *Bhrigus* is an *Ārjika*, the foremost one, as the *Harivamsa* makes him the first son of *Rikika*. If *Sunahsepa* is the sacred Soma, he seems to have been made an *Ārjika* in order to indicate that he is the famous *Ārjika* Soma of the *Bhrigus*.

The father who sells his own middle son to be burnt in the sacrifice shines better as a *Bhārgava* than an *Āngirasa*, viewing *Bhārgava* to be derived from *bhraj*, to fry, roast, or burn, and it is very curious that *Ambarisha*, the changed name of the King in whose sacrifice *Sunahsepa* was intended to be offered up into the fire, means the frying pan.

King *Hariskandra* represents the sacrificer* in the metaphor of King Soma, the Moon.* By an independent fancy, the crescent Moon, seen immediately after sun-set in the beginning of the bright fortnight, or immediately before sun-rise at the end of the dark fortnight, seems to have been likened to the frying-pan *Ambarīsha* placed on the burning flame of either the twilight or the dawn, and when this name of King Moon, thus manufactured, was floating in mythology, it was easy to select it as best suited for the King who wanted to burn *Sunahsepa* in the sacrifice.†

The *Rāmāyana* I. 34 (verses 7—11) says that *Visvāmitra*'s elder sister named *Satyavatī* was the chaste wife of *Rikīka*, that she went to heaven bodily (*sasarīrā gatā svargam*), and that she descended from the *Himālayas* in the form of the river *Kausikī*. The truth may be that *Kausikī* as the name of a certain river existed before, and that subsequently when the name of *Visvāmitra* became celebrated in the legends as a famous *Kausika*, descendant of the clan *Kusikas*, the river *Kausikī* was fancied to be his sister.

Next to *Rikīka* comes his son *Jamadagni*. This name is taken to mean one who has or maintains a blazing fire, *Jamat-Agni*. *Jamadagni* may have been a name of the blazing *Agni* himself, and if he is mentioned in the *Rig-veda* as praising *Soma*, *Varuna*, *Mitra*, *Sarasvatī* and other deities, and as being an exemplar worshipper like whom other worshippers wished to be (*Rv.* IX. 97, 51,) this need not be taken as disproving his original identity with *Agni*, for *Agni* is well known as the *Hotri* priest calling the gods and worshipping them.

* The sacrificial King *Soma*, one of whose emblems is the Moon, is called *Hariskandra* (tawny and gold-like in colour) in *Rv.* IX. 66, 28.

† *Ambarīsha* is an old name. *Rijrāśva*, *Ambarīsha*, *Surādhas*, *Sahadeva*, *Bhayamāna*, are mentioned in *Rv.* I. 100, 17, as belonging to *Vrishāgir*; and the *Rishis* or seers of hymn IX. 98 are put down as *Ambarīsha* and

In Rv. III. 53, verses 15 and 16, the speaker of which is taken to be *Rishi Visvâmitra*, the leader of the *Bharatas*, it is said that *Sasarparî*, who is the daughter of the Sun, and who is *Pakshyâ* (having wings ?) and imperishable and deathless, was given to him (*Visvâmitra*) by *Jamadagni*, by *Palasti-Jamadagnis* (the ancient *Jamadagnis*), and that she lowed with mighty voice dispelling *amati*, poverty, spreading glory among the gods, and bestowing glory and new life (*navyam âyuh*) upon men. *Sâyana* takes *Sasarparî* (swift-moving) to be the goddess *Vâk*, Speech.

The concluding verse of the last hymn 62 of the *Visvâmitra-Mandala III.* of the *Rig-veda* addresses *Mitra* and *Vṛuna* thus : "Lauded by *Jamadagni's* song, sit in the place of holy Law. Drink Soma, ye who strengthen Law." *Sâyana*, as quoted by Mr. Griffith, takes *Jamadagni* of this verse as an adjective of *Visvâmitra* himself in the sense of one who has maintained the blazing *Agni*. *Jamadagni* may be the divine priest *Agni* himself made to address and praise the Deities on behalf of the clan *Visvâmitras*.

The *Sukla Yajur-veda*, quoted at p. 301 *ante*, speaks of *Jamadagni* as having a triple life, the same that exists among the gods. This shows that he ranks with the gods.

The name of *Jamadagni's* wife is generally mentioned in the *Mahâbhârata* and the *Purânas* as *Renukâ*. But her father is variously mentioned as *Prasenajit* (*M. B. Aranyaparvan*, 116, verse 2), as a king of the *Vidarbha* country (*Kâlikâ-purâna*, quoted in the *Vâkaspatya* under the word *Parasu-Râma*), and as *Renu*, a king of the *Ikshvâkus*, *vide Harivamsa* 27 (verses 41—43) which mentions the daughter's name as not only *Renukâ* but also *Kâmali*. This name seems to be in substance identical with *Kâmâyânî* mentioned in the *Taitt.-Ekâgnikânda* II. 8, 10, where, in the rites performed by the bachelor as *Snâtaka* at the completion of his Vedic studies, and preliminary to his entering into the married state, he is made to adorn

himself with a Sraj, garland of flowers, repeating a Mantra to this effect :

‘That (garland) which Jamadagni brought for Sraddhâ Kâmâyânî, this (as) it I wear together with Bhaga’s splendour.’ *

In this Mantra Kâmâyânî may be viewed as an adjective of the goddess Sraddhâ, ‘one who desired’ (to wear the garland). But the same goddess Sraddhâ, praised in *Rig-veda* X. 151 as one who is to be realized by the yearning of the heart (*hridayyayâ âkûtyâ*), is called in the *Anukramani* as Sraddhâ Kâmâyânî, the daughter of Kâma, Wish or Desire. It appears to me that Jamadagni’s Purânic wife Kâmalî *alias* Renukâ is identical with the Vedic goddess Sraddhâ Kâmâyânî of the Snâtaka’s garland Mantra, and that Renukâ or ‘she who has (or is scented with) pollens [of flowers]’ is a name coined for her to indicate that she is the same spiritual Lady Faith whom Jamadagni adorned with the garland of flowers. Such being her nature, her father’s name Renu, Pollen, requires no explanation, while his variant name Prasenajit may be taken to mean one who has conquered the senâ or troop [of selfish kâmas, desires], or in other words, one who is Satyakâma, having Satya, the True Self, for his desire, for it is only such a man that is fit to be the father of Sraddhâ Kâmâyânî.

The Mahâbhârata, Anusâsanaparvan, adh. 95 and 96, has a curious story about how umbrella and shoes came into the world at the instance of Jamadagni and his wife :—

In the olden time Jamadagni played with his bow (practising archery). He was discharging arrows one after another, employing Renukâ to go and bring them back again and again. It was in the hot days of Jyesthâ-mûla (the month of Jyeshtha, June-July), and when the Sun was at the zenith, Renukâ took shelter for a little while under a tree, as the Sun was very hot and the ground very much heated. This delayed her a little, and learning the reason from her, Jamadagni prepared himself to shoot the Sun, attacking him wherever he went. Then the Sun assuming the form of a Dvija (Brâhman) appeared before him and said : ‘The Sun by means of his rays draws the rasa, essence (of water in the shape of vapor), and showers it as rain, by means of which food is grown for the

* Yâm âharaj Jamadagnih Sraddhâyai Kâmâyânyai,
Imâm tâm apinahye ’ham Bhagena saha varkasâ.

sustenance of men, and all acts depend upon food. So, why do you want to hurl down the Sun?' Further, the Sun bowed to him and asked: 'The Sun is always moving, how would you shoot at a moving thing?' Jamadagni said; 'I know you, you are both moving and fixed. I will shoot you when you stand half a nimesha, moment, at midday.' But the Sun propitiated the great *Rishi* Jamadagni and gave him an umbrella and a pair of shoes (upānaha) as protection from heat above and below. Thenceforward these came to be used in the world. There is great merit in presenting them to a Brāhman, to a Snātaka.

As the Snātaka who has completed his Vedic studies not only adorns himself with flower, sandal, and collyrium, but also wears an umbrella and a pair of shoes, the aim of this story seems to be to show by allegorical language how J. madagni, who was suggested by the Snātaka's garland Mantra to have himself been a great Snātaka, completed his studies and acquired the paraphernalia of a Snātaka from the Sun god himself. He pursues his Vedic studies with Renukā who, we saw, is *Sraddhā*, Faith or Devotion, a spiritual Lady whose company the bachelor student must needs have while shunning the company of real women. She assists in his shooting the arrows of his intellect at the subjects of his studies again and again; the shooting means not killing but winning the aim; and when at last she leads him to aim at the summer Sun, who by means of his warmth and rain is the doer of universal good, his study is completed. The sun symbolizes the *Udgītha* or the sacred syllable *Om*, (*Khand*, -up. I. 5, 1), which, according to several *Upanishads*, represents the Supreme Self. The knower shoots Him with his self as the arrow and becomes merged in Him—(*Mund*, -up. II. 2, 4). When the summer Sun symbolizing the Self of universal good is aimed at and understood, the study of all the *Vedas* and the *Vedānta* is completed.

I shall now proceed to state, and explain as far as I can, the stories about Jamadagni's famous son Rāma. The stories about him are scattered here and there in the *Mahābhārata* and the *Purānas*. His name must be an old one,

as the *Rishi* or seer of the *Âprî* hymn 110 of the tenth *Mandala* of the *Rig-veda* is put down as either *Jamadagni* or his son *Râma*. There are several points of similarity between the stories about *Agni's* son *Kumâra* or *Skanda* and the stories about *Jamad-Agni's* son *Râma*. The latter will be dealt with dividing them into two groups, the one connected with *Râma* and his parents previous to his battle against *Arjuna Kârtavîrya*, and the other connected with that battle.

I.

(1) The *M. Bh. Aranyaparvan*, *Adh. 116*, says to this effect :

Jamadagni devoted himself to *Tapas* and the study of the *Vedas*, and obtained them. He went to king *Prasenajit*, obtained his daughter *Renukâ* and married her. He performed *Tapas* with her. He had by her five sons, the last though not the least being *Râma*. Once upon a time *Renukâ*, steadfast in her austerity (*niyatavratâ*), went (to a river) to bathe, and saw there a king named *Kitraratha*, who was adorned with a garland of lotus flowers and was playing in the water with his wife. He was *Mûrtikâvataka*, having *Mûrtikâvata* as his place. Seeing that opulent personage, *Renukâ's* mind ebbed with *sprîhâ*, wish, towards him. But confused by this *vyabhikâra* or wrong-going, she bathed and returned home much agitated by fear. Knowing that she had sinned, *Jamadagni* called the first four of his sons, named *Rumanvân*, *Sushena*, *Vasu*, and *Visvâvasu*, and ordered them to kill her. As they did not like to kill their own mother, he cursed them to die and become beasts and birds. The last son *Râma* who had gone out returned, and on receiving the order, he at once cut off his mother's head with his *Parasu*, battle-axe. Pleased with this, *Jamadagni* told *Râma* to ask for a boon, and *Râma* said : ' My mother should get up alive and not remember anything of my act ; my brothers also should be restored to their former states ; no sin should attach to me by my act, and I should be unrivalled in valour in battle, and live long.' *Jamadagni* granted all this.

It is probable that the story about *Renukâ's* assisting *Jamadagni* in his shooting the arrows and this story about her *sprîhâ* or wish were conceived by different poets at different times, though the interval between them may not have been very great. I have tried to show that the

arrow story must have been suggested by the Snâtaka's garland Mantra. This story also seems to have been worked out from the same Mantra, for the trait of Jamadagni's wife as Kâmâyânî, one who *desired* for the garland, is brought out here in a changed form in her *desire* for the man of the lotus garland. Desire is of two kinds, good and bad. If bad it must pertain to Avidyâ, the mother of sin. Man's esoteric mother has two aspects, one as Avidyâ who is the mother of his Samsâric state, the other as Vidyâ in whom he is born spiritually as the Knower. The former he must kill, the latter he must obtain. Therefore, the woman who evinces a desire for a man other than her own husband is Avidyâ, and she is cut off by Râma. So much by taking the desire of the desiring woman Kâmâyânî in the bad sense. This is one side of her picture, but if we ponder over the matter we are driven to question seriously whether the poet could have intended to convert really the holy Lady Sraddhâ of the Mantra into Avidyâ. It appears to me that the poet has deliberately concealed the bright picture of Sraddhâ in what is outwardly ugly. As Sraddhâ is Faith, she can never be faithless to her husband Jamadagni. She as his religious Faith fulfils her function only when, by her steadfast vrata or singleness of purpose, she succeeds in seeing—realizing—the Supreme Self and evincing intense kâma, desire or love, towards Him. This is her desire in the good sense. This love for the Supreme Self is preached most ardently in the Brîh.-âr.-upanishad by Yâjñavalkya to his wife on the eve of his becoming an ascetic. For the sake of love for the Self (and the word Self must be understood in the technical sense of One who himself has become the whole universe loving all creatures as himself), wife, husband, children, the whole world become dear—loveable—to the Knower, and not merely for the sake of love for themselves individually (II. 4, 1—6). He should be Nishkâma and Âtmakâma, free from (selfish) desires, but full of desire or love for the Self (IV. 4, 6). The para-purusha or the *other* man of one picture is Para Purusha, the *Great Self* of the other picture—that Purusha

whom the Jîvâtman should contemplate in his Upâsanâ as 'I am Thou and Thou art I,' without any division between Him and himself (*vide* Brahma-sûtras IV. 1, 3; and 4, 4). Therefore, there is no vyabhikâra or unchastity in Renukâ's evincing desire for One who is her husband's Self or Life as well as the all-loving Self of the whole universe. That One who has become the whole universe loving all creatures as himself is ethically and spiritually opulent, beautiful, well-adorned with garland, and happy beyond measure. His place Mûrtikâvata seems to signify all the forms, bodies, creatures, in one and all of whom He resides as the Antaryâmin, the Unseen in the seen, the Formless in all forms, the Eternal Life of the universe. The wife with whom He is happy can only be the goddess Vâk, representing Vidyâ, Knowledge, the Father himself as the Mother. If thus Loving Faith in the Supreme Self is the mother of Râma she must be an immortal goddess not affected by death, and this is proved by the cut-off woman rising again.

We have seen in the Essay on Kumâra that the Krittikâ stars (Pleiades), personified as the wives of the Seven *Rishis*, are suspected of adultery with the god Agni and are divorced by their husbands, and that at last they are proved innocent, and made his own mothers by Kumâra, who therefore is called Kârttikeya, son of the Krittikâs. We have also seen that phenomenally the Sun represents Kumâra. As Jamadagni is counted as one of the Seven *Rishis* (*Brih.-âr.-up.* II. 2, 4), that story and this are similar in so far as the taint of adultery of the *Rishi*-wives of that story arising in its own peculiar manner is made to attach to one of them in this story also though in another manner. As our Râma, son of Jamad-Agni, is the prototype of Kumâra, son of Agni, it is likely that phenomenally his mother Renukâ is the Krittikâ asterism, and that, like Kumâra, he is the Sun. The Moon Soma's asterism Orion represents Sacrifice Vishnu or Prâjâpati with the star Rohinî as his wife. If Renukâ is the Krittikâ asterism, the phenominal aspect of the story may be this.

Rising acronycally she sees the full-moon-blended Orion of autumnal glory as though he is the *other* man of one picture, but the starry emblem of the Great Purusha of the other picture. And then coming back and setting heliacally, she (whose etymon as *Krittikâ* is connected with cutting) is cut off and killed as it were by the light of the Sun Râma, while in fact, being an imperishable *Nakshatra* or star, she does not die but rises heliacally. The Sun's cutting her means his obtaining her as the mother of his vernal and summer glory.

(2) In his *Meghadûta* I. 57, Kâlidâsa speaks of Parasu-Râma as having bored the hole, called 'The Way of the Flamingoes,' through the *Krauñka* mountain as if it is the way of his fame (in archery). Regarding this the commentator Mallinâtha says to this effect :

We hear of a (Purânic) story that in the olden time Bhrîgunandana (Râma) studied *Dhanur-Upanishad*, archery, under Dhûrjati (the god *Siva*); that from a wish to rival (the Son God) *Skanda* he made a rent through the peak of *Krauñka* by discharging a very sharp-pointed arrow as easily as if the peak was a clod of earth; and that from that rent his fame (as an archer) flowed like milk and became an ocean of milk submerging the whole world; and the tradition (*âgama*) is that flamingoes going to (the lake) *Mânasa* go through that hole in the *Krauñka* mountain.

Thus in this respect Râma is the exact copy of *Kumâra* who, according to a story in the *Mahâbhârata*, makes a rent in *Krauñka* as a passage for flamingoes and eagles to *Mount Meru*. I have tried to explain the esoteric meaning of this at pp. 43—46 *ante*. The only difference is that the destination there is the golden mountain *Meru*, signifying Heaven, while here it is the *Mânasa* or mental lake, signifying evidently the spiritual world, calling it lake to suit better the idea of the *Knowers* as *Hamsas*.

(8) *M. Bh. Karnaparvan*, adh. 35 (verses 130—159) says to this effect :

Râma born in the line of the *Bhârgevas* as the son of *Jamadagni* went to the god *Mahâdeva* (*Siva*) and served him devoutly (as his disciple) in order to obtain divine arrows from him. As he was serving him, the *Devas* had to wage war against the *Asuras*, and being unable to cope with them, they solicited *Mahâdeva's* help.

But instead of going himself Mahâdeva sent Râma removing his doubts as to his ability by telling him: 'Go thou as ordered by me and thou wilt conquer the enemies.' Accordingly Râma went, conquered the Asuras, and returned dotted with wounds, which were healed by the touch of Mahâdeva's hand.* He then obtained the divine astras, arrows or missiles, and took leave of him.

In this story also, Râma resembles Kumâra who as the Senânya of the Devas conquers the Asuras, the powers of darkness or evil. Râma's obtaining the missiles and also the battle axe by satisfying Mahâdeva (with his tapas) on Mount Gandhamâdana is alluded to in M. Bh. Sântiparvan adh. 49, verses 33—35.

II.

The story of Râma's killing king Arjuna and all the Kshatriyas is found in M. Bh. Aranyaparvan, adh. 115—117, a part of which relates to Râma's obtaining from his father the resurrection of his cut-off mother and unrivalled heroism in battle, as already explained. The other part says to this effect:

(1) By the favour of *Rishi Dattâtreyâ*, Arjuna king of the Haihayas obtained 1,000 shoulders, a golden Vimâna, lordship over all beings on Earth, and a chariot having unrestricted motion (anywhere at his will). Becoming thus valorous by the boon and the chariot, he killed and molested the Devas, Yakshas, *Rishis*, and all the creatures. The Devas complained to Vishnu saying that Arjuna with his celestial (divya) Vimâna had beaten Indra when the latter was sporting with his wife Saktî, and that therefore he (Vishnu) should conquer Arjuna. Promising Indra to bring about the death of Arjuna, Vishnu went to his own hermitage Badarî. Then, as the result of an exchange of consecrated *Karus*, meals, between Visvâmitra's mother and sister (the wife of *Rikika* the grandfather of Râma),† Râma was born with the quality of a Kshatriya, warrior, though the son of a Brâhman. Once upon a time when Jamadagni's sons had gone out, Kârtavîrya (Arjuna), the king of Anûpa, went to his hermitage, and was shown all hospitality by his wife (Renukâ). But intoxicated by the pride of a warrior, he did not like it, but forcibly carried away the Vatsa, calf, of Jamadagni's cow Homadhenu (the cow whose milk and butter were used as oblations by him).

* In the Veda Rudra is noted for his jalâsha-bhesaja, medical cures.

† The story about the exchange is stated in detail in the original. It is repeated again in M. Bh. Sântiparvan, adh. 49. It will be stated and explained in the last part of this Essay.

On returning home Râma heard this, and seeing the poor cow crying for the loss of her calf, he got angry, went to Kârtavîrya, fought with him and killed him, cutting off his one thousand shoulders. Then the sons and kinsmen of Arjuna (Kârtavîrya that was killed) went to the hermitage when Râma was absent and killed Jamadagni who was too old to fight with them. When Râma returned home bringing fuel (for the sacred fire), he saw his dead father, cried very much in grief, and performed the cremation and funeral ceremonies. He made a determination to kill the whole of Kshatram (the Kshatriya class). Alone he killed Kârtavîrya's sons and other Kshatriyas who were their allies, attacking them thrice seven times, and made the Earth Nih-Kshatriyâ, bereft of the Kshatriya class. He made five hradas, lakes, of their blood at the place called Samantapañkaka (in Kurukshetra), and offered the blood from them as the Tarpana or satisfaction (water-oblation) to the (departed) Bhrigus, seeing directly (the spiritual form of) Ârkika (i.e., his own father Jamadagni, the son of Rikika), who told him (to perform a sacrifice). Accordingly Râma performed a great sacrifice, rendered satisfaction thereby to Devendra (Indra, the lord of the Devas), and made a gift of the Earth to the priests, giving a golden altar to Kasyapa, who allowed certain Brâhmanas to divide it into pieces (khandaso vyabhajan) (among themselves), and who by that act came to be known as Khândavâyanas. Having thus given the Earth to Kasyapa, Râma resides on Mount Mahendra.

(2) This story is briefly stated in M. Bh. Âdiparvan, adh. 104, verses 1—5, where, however, it is said that Jamadagni's death preceded that of Arjuna. It is to this effect:

In revenge of his father having been killed, Râma Jâmadagnya killed Arjuna, king of the Haihayas, with his parasu, battle-axe, cutting off his 1,000 shoulders. Again he took up bow and arrows and burnt (destroyed) the Kshatram (class) over and over and conquered the Earth. In this manner the great Bhârgava (Râma) made the Earth Nih-Kshatriyâ, bereft of the Kshatriyas, thrice seven times. The Kshatriyas having thus been destroyed, Brâhmanas well versed in the Vedas procreated children (on Kshatriya women).*

(3) In the Râmâyana I. 75 Parasu-Râma himself briefly tells his story to Râma (Dâsarathi) to this effect:

When my (old) father of great austerity had renounced his weapons, Arjuna caused his death (vidadhe mrityum), guided by

* The birth of new Kshatriyas from Brâhmanas on Râma's making the Earth Nih-Kshatriyâ is referred to in another place, viz. M. Bh. Âdiparvan, adh. 64, verses 4—9.

prākṛitā buddhi, low wisdom. Hearing this unprecedented, cruel killing, I got angry, annihilated the Kshatram (class) again and again as it was born, obtained the whole Earth, and gave her as *dakshinā*, largess, to Kāsyapa at the end of a sacrifice (performed by me). Having given away the Earth, I reside on (Mount) Mahendra.

(4) The M. Bh. Anusānaparvan, adh. 152, says to this effect :

Arjuna of the Haihayas was emperor of the whole Earth including the ocean and all the islands, with his capital at Māhishmatī. By the favour of *Rishi Dattātreyā* (i.e., Datta of the Gotra of Atri), he obtained his empire and 1,000 shoulders visible only on the battlefield. He was very charitable and reigned justly, worshipping Agni always. Among the boons obtained by him from Dattātreyā was this, namely that if he should go wrong the good people should correct or punish him. Then, elated by the boons, he ascends his chariot of the splendour of fire and sun, and says that there is no one equal to him, and that as the Brāhmins depend upon the Kshatriyas (kings) for their livelihood, he should change the state of the world from Brahmoṭtaram to Kshatroṭtaram, i.e., instead of the Brāhman class being the highest in the social scale, the Kshatriya class should be the highest. Hearing this Vāyu (the god of wind) the messenger of the gods tells Arjuna that he should not think so, but respect the Brāhman class as higher than his. Vāyu then gives the instances of several Brāhmins in adh. 153—157 to show how great they were. Arjuna, enlightened by Vāyu's lecture, says that he would always be a Brāhmanyā devoting his life for the good of the Brāhmins, respecting and worshipping them, since his empire, wealth, valour, fame, and practice of Dharma or righteousness were due to the favour of the Brāhman *Rishi Dattātreyā*. Vāyu says : ' Following the duties of a Kshatriya, protect the Brāhmins and (conquer) your indriyas, senses. There is in store for you a terrible danger from the *Bhrigus* ; it will happen in the future.

(5) In M. Bh. Sāntiparvan, adh. 48, the five lakes of blood made by Rāma, by waging war thrice seven times and making the Earth *Niḥ-Kshatriyā*, are called Rāma-hradas, and in the next adh. 49 we find a version of the story of Rāma and Arjuna which in certain respects differs from those given above. Briefly stated it is to this effect :—

By an exchange of the consecrated Karus [a story which will be stated further on], Rāma is born with the qualities of a warrior. By the favour of Dattātreyā, Arjuna of the Haihayas gets 1,000 shoulders and becomes emperor (of the whole Earth). In a horse sacrifice he makes a gift of the whole Earth with its seven continents

(*dvîpas*) to the god Agni, who burns them up, including *Vasishtha's* forest, and is cursed by the latter to have his shoulders lopped off by Râma. The pious and righteous Arjuna, heroic, charitable, and a refuge (to the oppressed) does not mind the curse. But the act of his bad sons makes room for the curse to take effect, for, without the knowledge of their father, they bring away the *Vatsa*, calf, of *Jamadagni's* cow. Râma then attacks Arjuna, lops off his 1,000 shoulders (and thereby kills him), and brings back the calf. Then Arjuna's sons kill *Jamadagni*, and in revenge Râma vows to make the Earth *Nih-Kshatriyâ*, and kills Arjuna's sons and grandsons and thousands of the *Haihayas*, so much so that the Earth becomes miry with their blood. Some years afterwards a grandson of *Visvâmitra*, named *Parâvasu*, taunts Râma by saying that the *Kshatriya* kings *Pratardana* and others have assembled together in a sacrifice, and that when so many *Kshatriyas* are alive his vow has become false. Râma then attacks the *Kshatriyas* again and kills them, not sparing even their children and embryos. He does like this thrice seven times, and making the Earth *Nih-Kshatriyâ*, gives her away to *Kasyapa* as a donation in a horse sacrifice. *Kasyapa*, in order to save any remnant of the *Kshatriya* class that may have been left, tells Râma not to reside in his realm (since it became his by the gift), and the sea (by receding) creates for Râma a new country in the south called *Sûrpâraka*. Then for want of the ruling class anarchy stalks over the Earth, and the *Vaisya* and *Sûdra* classes defile the women of *Brâhmanas*. Oppressed by anarchy, the Earth begins to sink into (the water of) *Rasâtala*, but *Kasyapa* holds her up by his *ûru* thigh, and by this act of his she comes to be known as *Urvî*.* Then the remnants of the *Kshatriyas* who had taken shelter among the *Bîkshas* (bears), monkeys, &c., in the jungles, or were in the disguises of different kinds of artisans, and who belonged to the families of the *Haihayas*, *Pauravas*, *Saudâsas*, *Saibyas*, *Pratardanas*, *Maruttas*, are found out and installed as kings.

(6) The *Harivamsa*, adh. 33 (verses 8—49) speaks very highly of Arjuna *Kârtavîrya*. Its substance is this :

Arjuna conquered the whole Earth, and became emperor. Performing *Tapas* for a myriad of years he obtained several boons from *Datta*, son of *Atri*. At the time of battle, 1,000 shoulders would spring up in his body by his power as a *Yogin*. In the seven *dvîpas*,

* As among other names the Earth is called *Kâsyapî* and *Urvî*, this idea of *Kasyapa's* *Urvî*, the wide Earth, becoming *Urvî* by being upheld by his *ûru*, thigh, is simply a myth concocted by playing with the words *urvî* and *ûru*. This myth is of the same kind as those by which *Urvastî* is made to be born from *Nârâyana's* *ûru*, and *Aurva* from the *ûra* of his

continents, of the Earth he performed 700 sacrifices having golden Yûpa posts, and distributed largesses most liberally, so that the songster Nârada sang a verse to this effect: 'No other kings would ever equal Kârtavîrya in sacrifice, charity, austerity, valour, and sacred knowledge.*' He reigned as emperor for 85,000 years in Mâhishmatî. The contrary current of the tide (pratisrotas) generated when he bathed in the sea beating the water with his 1,000 shoulders would rush into the river Narmadâ with wave after wave, and the commotion caused by his bathing in the sea was like that caused by Mount Mandara in the churning of the milky ocean for the nectar. He imprisoned Râvana, the lord of Laṅkā, but released him at the intercession of Rishi Pulastya, the progenitor of the Râkshasas. To satisfy the hunger of Agni he gave all the continents to him, who blazed everywhere with his flame and ate many forests, including Vasishtha's forest. Vasishtha therefore cursed Arjuna to be killed by Râma Jâmadagnya. In fact, Arjuna himself had obtained the boon of being killed by him. He had 100 sons, of whom (in the fight with Râma) only five survived to continue the line.

(7) The Vishnu-purâṇa IV. adh. 11, gives Arjuna's story briefly in prose which generally agrees with the Harivamśa, including Râvana's imprisonment, and it even quotes the same verse in praise of Arjuna.† It increases the number of Arjuna's sacrifices into 10,000. It says that both Dattâtreyas and Parasu-Râma were amsas, incarnations, of Vishnu, and concludes by saying that at the end of 85,000 years Arjuna was upa-samhritah, put an end to, by Râma. It then continues with Arjuna's descendants till it goes to the Yâdavas of Krishna's story.

(8) The Bhâgavata-purâṇa IX. adh. 15 and 16, follows the Harivamśa and Vishnu-purâṇa in extolling Arjuna, and mentions the story of Râma differing from the Mahâbhârata in certain respects. It puts the killing and resurrection of Renukâ between the killing of Arjuna by Râma and the killing of Jamadagni by Arjuna's sons and others. It says that Arjuna took away both the calf and the cow, and that the number of the bloody lakes made by Râma was nine (instead of five as in M. Bh.). Further on in IX. adh. 23,

* Na nûnam Kârtavîryasya gatim yâsyanti pâarthivâḥ

Yajñair dânasais tapobhir vâ vikramena srutena vâ.

† The only difference is that instead of 'vikramena srutena vâ' it reads 'prasrayena srutena ka.'

verses 23—26, it extols Arjuna again, quoting the same verse about his fame, amplifying his qualities in the second half of it.*

(9) The Vâkaspatya under the word Kârtavîryadîpa, meaning the act of making a donation of lamps, having Arjuna Kârtavîrya as the object of worship by means of that act, quotes largely from the work called Vidhânapârijâta, and a long verse at the end in which it is stated that Arjuna was an incarnation of Vishnu's Kakra weapon.

(10) A commentary on Amara with Telagu meanings printed in Madras in 1861 says that the river Bâhudâ is so called because she gave shoulders to Rishi Likhita when he bathed in her, and also because she was brought down to the Earth by Kârtavîrya Arjuna who was Bahuda, 'one who gave bahu much, in donation' ('Bahudena Kârtavîryârjunena avatârîtâ=Bâhudâ'). The story of Likhita comes in M. Bh. Sântiparvan, adh. 23, which I have tried to explain in Vol. I., pp. 533—536. There must be some Purânic story in support of the idea of Arjuna's bringing down the river, which in his case seems to be an allegory upon the flow of his liberal donations like the milky ocean of his adversary's fame as an archer.

Such is the varied nature of the stories about our Râma and Arjuna. As I have abridged them, the originals themselves and Vol. I of Dr. Muir's *Texts* may be consulted. I shall now proceed to explain them.

Arjuna means the White and as such it is a name that can be applied to either the Sun or Moon. Our king Arjuna appears to be a personification of the Moon who, of all the kingly gods, is so much famed in the Sanskrit literature as King that the very word Râjâ has come to mean him.† The Moon is identical with the sacred Soma beverage. In the Râjasûya sacrifice symbolical of Great Emperors of

* Na nânâ Kârtavîryasya gatim yâsyanti pârthivâh
Yajñadânatapoyogaih srutavîryajayâdibhih.

† *Vide* the words (1) Râja-yakshman, consumption, named after king Moon who wanes in the dark-fortnight, and (2) Râja-sekhara, a name of the god Siva wearing king Moon in the matted hair of his head.

anamitra, free from enemies, the Brâhmanas address the king as being virtually Soma, the King of Brâhmanas ('Soma 'smâkam Brâhmanânâm Râjâ'—Taitt.-Sam. I. 8, 10, 2). There never was a human king who ruled over all the continents and islands of the Earth. This description is applicable fully in the poetical sense to King Moon who reigns over the whole Earth by the majesty of his light, but it is simply a panegyric in the case of a king of any continent ruling over his people and petty chiefs, having put down all anamitra or mutual enmity among them. But in the ethical sense it applies fully to any king who, in addition to his governing qualities, has put down his selfish desires and mastered his senses, for without this self-conquest no one can be a beloved, successful monarch. Therefore, our ideal king Moon Arjuna conquers the Devas and Rishis, who, we have seen in several stories, mean the senses.

Like the Râjasûya the Asvamedha sacrifice also is symbolical of emperorship, and indeed both seem to go in combination, as in the case of the Râjasûya of the Pândavas we hear of their having let loose the Asvamedha horse. We have seen from the Aitareya Brâhmana how by performing the Asvamedha sacrifice the god Visvakarman was inaugurated with the Aindra-Mahâbhisheka ceremony as the ruler of the whole Earth up to her ends (p. 319 *ante*), and how the Satapatha calls Visvakarman's sacrifice the Sarvamedha or all-offering sacrifice by performing which he "overpassed all beings and became all this" (pp. 301—304). According to *Rig-veda* X. 81, 1, Visvakarman offered up the whole universe as the oblation (*visvâ bhuvanâni juhvat*), and so, when it is said that our Arjuna made over the whole Earth to the Deity Agni of his sacrifice, it must, I think, refer to the all-offering sacrifice. The offering should be taken not in the literal sense of burning and destroying everything in the fire, but in the sense of spiritual offering of all things unto the Supreme Light: nothing is mine; the whole universe belongs to Him. I should not keep anything as mine for selfish purposes, but as the Deity worshipped is the unselfish Self of universal

love, everything should be offered up or renounced for the service of that Self (*vide* the first verse of the *Īśāvāsyā-Upanishad*).

When the whole Earth is offered up to Agni, all the forests are included. But why should *Vasishtha's* forests be singled out for special mention? I think that while one poet, pondering over the secret of Arjuna's sacrifice, indicated the whole Earth, meaning thereby the whole universe, as offered to Agni, another poet indicated the same universe by *Vasishtha's* forest, and that the two ideas began to flow side by side in the legends. Of all the *Rishis* *Vasishtha* was celebrated as the *Brahmā* priest, so much so that there arose the Vedic saying (*Taitt-Sam.* III. 5, 2, 1), '*Tasmād /āsishtō Brahmā kāryah,*' 'therefore, a man of *Vasishtha's* Gotra should be engaged as the *Brahmā* priest'; and it must be remembered that *Brahman* (neuter) means both the *Brahmā* priest and the Supreme Self. Verse 4 of the hymn X. 81 about *Visvakarman* asks, What is the Vana, wood, and what the *Vriksha*, tree, from which earth and heaven (the whole universe) were fashioned out? The reply implied is that *Visvakarman* himself is that wood and that tree. The *Taitt.-Brāhmaṇa* II. 8, 9, 6 quotes that verse and answers it by saying: *Brahman* (neuter) is the wood, *Brahman* the tree, from which earth and heaven were fashioned out (*Brahma vanam Brahma sa vriksha āsa, &c.*). Viewing the universe as *Brahma-vanam*, *Brahman's* wood or forest, in the sense of its being the wood with *Brahman* as its Spiritual Fire of Knowledge, and taking the *Brahmā* priest *Vasishtha*, the Brightest, as signifying *Brahman*, *Vasishtha's* wood or forest would mean the whole universe, and Arjuna offers it up to his Deity Agni.

Rishi Atri is famed in the *Purāṇic* literature for two sons, *Datta* and *Durvāsa* (ill-clad?). The latter is said to have been an incarnation of the god *Samkara* (*Siva*), and seems to represent asceticism, while *Datta*, literally meaning Gift or Donation, seems to represent the Donation of largesses in sacrifices. So, our Arjuna, the ideal sacrificer, becomes great by the favour of his sacrificial Donation.

During the Rājastūya sacrifice the king, though a Kshatriya, is regarded and honoured as a Brāhman (Ait.-Br. VII. 23). In it, while he addresses as Brahmā each of his priests, viz., the (1) Adhvaryu, (2) the Brahmā, (3) the Hotri, and (4) the Udgātri, they one after another say to him that he himself is Brahmā thus: (1) O King, thou art Brahmā, thou art Savitri (the god) of Satyasava, true command; (2) O King, thou art Brahmā, thou art Indra (the god) of Satyanjas, true strength; (3) O King, thou art Brahmā, thou art Mitra (the god) of Suseva, excellent happiness; (4) O King, thou art Brahmā, thou art Varuna (the god) of Satyadharman, true Law (Taitt.-Sam. I. 8, 16). The Brihadāranyaka-Upanishad I. 4, 11—14 says to the effect that in the beginning the Supreme Self was Brahman (evidently in the capacity of the Priest of Knowledge), that, feeling not strong enough by being only Brahman, He created (i.e. sent forth) the Kshatram, the Vaisya, and the Sūdra classes, and also the most excellent Law (dharma) as the very Kshatra (power) of the Kshatriya; and it speaks of the Kshatriya's eminence thus:

"It [the Supreme Self as the Brahman] created still further the most excellent Kshatra (power), viz., those Kshatras (powers) among the Devas,—Indra, Varuna, Soma, Rudra, Parjanya, Yama, Mṛityu Isāna. Therefore there is nothing beyond the Kshatra, and therefore at the Rājastūya sacrifice the Brāhmana sits down below the Kshatriya. He confers that glory on the Kshatra alone. But Brahman is (nevertheless) the birth-place of the Kshatra. Therefore though a king is exalted, he sits down at the end (of the sacrifice) below the Brahman, as his birth-place. He who injures him, injures his own birth-place. He becomes worse, because he has injured one better than himself."—(Max Müller's Upanishads, Part II. p. 89).

It is evidently as a mirror of this eminence of the Kshatriya with the Brāhman's sitting down below him in the Rājastūya that our Arjuna, the metamorphosis of Soma himself who is the divine King of Brāhmanas, is fabled to have wished to make the Kshatriya class superior to the Brāhman, while his saying at the end of his dialogue with Vāyu that he would always respect and serve the

Brâhman mirrors the Kshatriya's position below the Brâhman at the end of the sacrifice.

Arjuna's thousand shoulders may be the moonbeams. In the case of the Moon's plant the Soma, what the *Rig-veda* calls the *amsas*, drops, of Soma appear to be represented as his *amsas*, shoulders, signifying the sacred drink's power. Arjuna's causing commotion in the sea and making the tide run against the current of the river is a description which very well suits the Moon.

Arjuna's conquering Râvana seems to be a much later addition to his legends. The earlier legends made him an Emperor of the whole Earth including all the islands; but when the Râmâyana brought forth into the Purânica literature a powerful Râkshasa king of the island of Lankâ, having ten heads and twenty shoulders, it seems to have been felt that Arjuna's Emperorship over the whole Earth would not be complete if it was not said that the islander of twenty shoulders was of course easily conquered by the man of one thousand shoulders.

Is it not a wonder that such a good king as Arjuna should be killed along with the whole of his class by Râma Bhârgava of the battle-axe, and all this for the sake of a calf which Arjuna takes away forcibly from Râma's father? In order to explain this it is necessary to take notice of the Vedic Râma Mârgaveya mentioned in the Aitareya-Brâhmana VII. 27—30 in connection with the substitute of the Soma which the Kshatriya is competent to drink in his Râjasûya sacrifice. The story of Râma Mârgaveya is to this effect:—

King Visvantara, son of Sushadman, commenced a Vi-Syâparna sacrifice (i.e., a sacrifice without his Brâhman priests of the family called *Syâparnas*), having resolved to interdict them from it. Knowing this, the *Syâparnas* went to that sacrifice (of their own accord) and seated themselves in the Antar-Vedi (the place occupied by the priests and sacrificers only). Seeing them, he (Visvantara) said (to his men): 'The *Syâparnas* are the doers of evil deeds and the defamers of the pure. They have got into my Antar-Vedi. Do ye turn them out.' Accordingly they were made to get out, but when they were being turned out, they bawled out (*ruruvire*): 'Those (Brâhmanas called) *Anitarigas* (of the Kasyapa clan) who

conquered the Soma-drink for the Kasyapas from the (Brāhmanas called) Bhūtavīras in (King) Janamejaya Pārikshita's Vi-Kasyapa sacrifice (i.e., a sacrifice in which he had engaged the Bhūtavīras as the priests to the exclusion of his own priests the Kasyapas), with those (Asitamrigas) they (the Kasyapas) were indeed heroic (vīra-vantah). Who is he among us the hero (vīrah) that can conquer this Soma-drink (for us)?' Rāma Mārgaveya said: 'Here I am the hero.' Rāma Mārgaveya was an anūkāna or well-read student belonging to the Syāparnas, and when they were getting out, he said (to the king): 'Will (thy men), O Rājan, turn out from the Vēdi even one who is itthamvid, the knower of what to do?' (The king answered): 'Whoever thou art, O Brahmanabandhu,* how dost thou know?' The substance of Rāma's reply is this: 'The gods excluded Indra from the Soma-drink because he killed Tvashtri's son Visvarūpa and Vritra, caused Yatis to be eaten by wolves, killed the Arurmāghas, and rebuked Brihaspati (the priest of the gods). When Indra (the head of the Kshatriyas) was thus excluded, all the Kshatram class became excluded from the Soma-drink, and although Indra got over the exclusion by forcibly taking or stealing (ā-mushya) the Soma from Tvashtri, the Kshatram class still remains excluded. He who knows the (sacred) bhaksha, food, with which he can (spiritually) enrich the excluded Kshatram class, how even he is being turned out from the Vēdi!' The king asks: 'Dost thou know, O Brāhmana, that food?' 'Yes, I know.' 'Tell it, O Brāhmana, to us.' Then comes a long speech by Rāma from which the king learns that the Kshatriya's Soma consists in the juice squeezed out from "the airy descending roots of the Nyagrodha tree, together with the fruits of the Udumbara, Asvattha, and Plaksha trees."

The idea of the Ait.-Brāhmana that Indra was excluded from the Soma-drink because he killed Visvarūpa must be compared with the idea expressed in the Taitt.-Samhitā and Satap.-Brāhmana that by killing him he incurred the sin of Brahmanahatyā, but got rid of it somehow (pp. 167—169 *ante*). This seems to be a myth that arose subsequent to the *Rig-veda*, in which, far from attaching any blame to him for his killing Visvarūpa and Vritra, he is praised and offered the sacred drink for his having done that very act. Likewise Indra's killing

* Brahmanabandhu, literally the kinsman of Brāhmanas, is a vile epithet signifying one who, as Śāyana explains, is Brāhmanādhama, the meanest of Brāhmanas. It may be compared to the epithet Brāhmanabrava, a nominal Brāhman.

the Yatis, ascetics, and the Arurmaghas,* and his rebuking Brîhaspati must be myths having some esoteric meanings. Indra is the most heroic god of the *Rig-veda*, but the systematic division of the gods into the four classes—Agni and Brîhaspati as Brâhmans, Indra, Varuna, Soma, Rudra, Yama, Parjanya as Kshatriyas, the Maruts and others as Vaisyas, and Pûshan as Sûdra†—belongs to the Brâhmana period. The fact is that Indra was never excluded from the Soma, and the idea that he had been excluded on account of his Kshatra or warrior's act of killing Vritra and others, but that somehow he established his right to the Soma, is similar to another idea of the Brâhmana period that the Asvins also had been excluded from the Soma because they belonged to the physician class, but that they got it by joining the cut off head of Sacrifice (p. 329 *ante*). The practice of the Kshatriya's not drinking the juice of the Soma plants but a substitute for it, must have originated centuries before the time of the Ait.-Brâhmana. As Soma is Râjâ, King, it may have been thought that the Kshatriya belonging as he does to the Râjanya or kingly class should not be selfish by drinking the King himself, but become entirely the joy of the Brâhmans, delighting himself in the substitute which, prepared from the products of the four majestic trees, symbolizes the king's majesty and the firmness and spread of his sway better than the juice of the plant. As those four trees are also the trees from the wood of which the idhma or fuel for Agni is obtained (Taitt.-Sam. III. 4, 8, 4), and as the god Agni is classed as a Brâhman, they may have been looked upon as Brahma-trees conferring, by means of the juice prepared from their products, Brâhmanship upon the Kshatriya in the Râjasûya sacrifice. Whatever were the reasons, the fact that the Kshatriya did not drink the Soma-juice but a substitute seems to have given rise to the myth that he was excluded from the Soma

* In the Kaushîtaki-up., these are called Arunmukhas, construed by Saṃkarâkârya as A-rut-mukhas, those who had no Vedic sound in their mouths, i.e., who had neglected the Vedic study.

† Vide Ait.-Br. I. 9, and Brîh.-Âr.-Up. I. 4, 11—15.

and had to extract the knowledge of the substitute from the Brâhman who kept the Soma for himself. Soma, from *su*, means (the juice) 'extracted or pressed out,' which means a violent act upon him (*him*, because the gender of the name is masculine), and for aught we know it may be from this nature of the Soma to be violently pressed out that the Kshatriya's Soma is stated to have been forced out from the Syâparnas by doing violence to them, both in word and deed, the former by the abuse heaped upon them, the latter by their expulsion from the Antarvedi. Outwardly, the story makes a very ludicrous caricature of the Brâhman.* They keep the secret of the knowledge from their own patrons, the royal Kshatriyas, while they are forward in going to them even uninvited when there is sumptuous feeding and donation and the priestly distinction of drinking the Soma. When abused and turned out, they give vent to their noisy tongue and make a nice verbal picture of the heroism of their class in the *past*, and an ebullition of it in the *present* in the person of their Râma Mârgaveya, who gets up saying 'Here I am the hero,' in order to do the heroic act of crying over the expulsion and surrendering the secret knowledge! According to Dr. Haug's note at p. 482 of his translation of the Ait.-Brâhmana, Sâyana takes Mârgaveya as a matronymic meaning the son of a woman named Mrigavu.† So, our hero is the son of his mother. But we must grant him true Brâhmaic heroism, for even though he is abused, he possesses self-command, and does not abuse and curse the Kshatriya in return. By imparting to the Kshatriyas the

* The author of the story need not have been other than a Brâhman. The Brâhman himself has got the humor and ability to caricature his own class. In the Kathâs performed by Brâhman Pandits all over the Deccan and Southern India (and the same may be the case in other parts of India), they introduce *estempore* very funny caricatures of human nature, selecting for the most part the weak side of the Brâhman himself.

† Prof. Max Müller says: "Mârgaveya is a difficult name. It may be simply, as Sâyana says, the son of his mother Mrigû; but Mrigû may be a variety of Bhrigu, and thus confirm Lassen's conjecture that this Râma is Râma, the son of Jamadagni, of the race of Bhrigu, commonly called Parasu-râma"—'Hist. Sanskrit Lit. p. 487.

knowledge of their Soma, he makes them immortal, for the Soma confers immortality upon its drinkers (Rv. VIII. 48, 3). It appears to me that in order to make Râma Mârgaveya a terrible hero annihilating even the martial class, so far as the outward meaning of the riddle goes, he is changed in the Purânic legends into Râma Bhârgava, son of his father Jamadagni, a Râma who as the son the Blazing Fire and the descendant of the Burning or Frying (Bhrigu) was etymologically well suited for the act of destruction. This Râma, the namesake of the Râma of the Ait.-Brâhmana, had not to be newly invented by the Purânics. He existed cut and dry in the seer of the Âprî hymn, Rv. X. 110. There are nine other Âprî hymns the seers of which are said to be certain other *Rishis*. "For some reason or other, each family wished to have its own Âprî hymns, a hymn which had to be recited by the Hotri priest, previous to the immolation of certain victims." * The Purânics had simply to avail themselves of this Râma, the reputed seer of one of the immolation hymns, and weave round him their story of his destroying the Kshatriya class, a riddle the solution of which will be found in a nutshell after Arjuna's act of provocation is explained.

The old riddle of Indra killing the Brâhman Visvarûpa and forcibly taking away the Soma of Tvashtri seems to be imitated in a changed manner in our king Arjuna killing the Brâhman Jamadagni and forcibly taking away the Vatsa, calf, of the Jâmadagna Vatsas. Suta and Vatsa are synonymous, meaning the young, the son, and Suta is well known in the *Rig-veda* as the extracted Soma. I would therefore take the calf to represent the Kshatriya's Soma held by the Brâhman as a secret, but forced out and taken away by the king for the Kshatra class becoming immortal by it. I think the Râmâyana version according to which Arjuna himself causes Jamadagni's death represents the original spirit of the story, however bad his act may have been designated, either wilfully in order to conceal his greatness, or as the result of forgetting it,

so far as the author of that version goes, for the other versions speak very highly of him. The riddle of his killing Jamadagni seems to mean simply the offering of the churned Agni as a pasu or victim into the Âhavanîya fire as soon as King Soma (the Soma plant) is brought into the sacrificial hall. The Ait.-Brâhmana (I. 15 and 16) says that when King Soma has arrived, Agni is produced by friction and offered up into the Âhavanîya fire, for the churned Agni is the pasu or victim of the gods, and that his being offered up "is equivalent to the slaughter of an ox or a cow which miscarries, which rite is always performed when a king or another man who deserves high honour is to be received." So our King Arjuna, who is Soma metamorphosed, arrives at the hermitage as the guest and is most hospitably treated, and yet he slaughters Jamadagni, which act must, I think, be read as a willful myth suggested by the Vedic picture of the churned fire as the victim slaughtered in honour of the royal guest. The offering of the churned Agni into the Âhavanîya fire is, says the Ait.-Brâhmana, "that offering which leads to heaven." Thus Arjuna, far from really committing the horribly sinful act of Brahmahatyâ, is simply honoured and offers that which leads to heaven, and carries away the Kshatriya's Soma, the calf, for making the Kshatriya class immortal.

As thus the so-called robbery of the calf makes the Kshatriyas immortal, the riddle of Râma's killing them in revenge of that robbery and making the world Nih-Kshatriyâ simply means, in my opinion, their becoming Nakshatras, stars, which word Nakshatra, construed, as our grammarians do, as 'na kshiyate' or 'na ksharate', 'that which does not decay', renders the stars, both from that etymon of them and from their permanent state in the highest heaven, a fit metaphor for immortal eternal life, but which, construed for the sake of riddle as na-kshatra, the negation of the Kshatra class, yields the riddle of the annihilation or non-existence of the whole class of the Kshatriyas. I long suspected that only this must be

the meaning of their so-called annihilation, and the suspicion has for my part become a conviction when I chanced to meet in the Taitt.-Brâhmana II. 7, 18, 3 with this play upon the word Nakshatra :—

Na vâ imâni kshatrâny abhûvann iti tan nakshatrânâm nakshatratvam.

These (stars) have never been the Kshatra class, and hence the non-kshatra-ness of the na-kshatras, stars.

It appears to me that the story of the annihilation of the Kshatriyas arose by making use of this play upon Nakshatra. The Moon, the lord of night, being well-known in the Sanskrit literature, both Vedic and subsequent, as the King, the stars are poetically the Kshatriyas in whose company he reigns, and when thus the Moon represents the Kshatriya King, the Sun represents the Brâhman. This imagery is shadowed forth elsewhere in the same Brâhmana (III. 9, 14) when it says that Day and Night are respectively the forms of the Brâhman and the Râjanya. The stars are thus Kshatriyas, and yet at the same time, by the play upon the word, they are na-kshatras, nihil-kshatras, the annihilated Kshatra class. Esoterically, as already stated, the Kshatriyas become immortal and eternal by using the churned fire as the oblation that leads them to heaven and by getting the calf, their Soma-drink of immortality.

If thus King Arjuna secures the Kshatriya's drink of immortality by his so-called Brahmahatyâ act of killing the priest Jamadagni and his robbery of the calf, Râma's Râjahatyâ act of killing the King and his class, outwardly the most uncompromising act of revenge, means simply his pressing the Brâhman's King Soma of thousand *amsus* or drops together with all of his class, and offering what is outwardly the blood of them, but esoterically the extraced sacred juice itself, to his Pitris, for the Pitris include the Bhrigus, and they are Somyâsah, deserving of the Soma-drink (Rv. X. 14, 6). It is impossible to believe that real human blood was offered to the Pitris.

The five ponds of the so-called blood may indicate the extracted Soma to be the famous Soma of the *Pañikajanas*

spoken of along with the Ârjikas (p. 346 *ante*), or they may indicate the five indriyas, senses, in their purified state, and therefore made the receptacles of the enlightened soul's spiritual drink of Joy consisting of the Unselfish, Formless, Royal Self reigning in all the forms or objects perceived by the five senses, but extracted, that is distinguished, mentally from those objects. In other words the senses of the enlightened man no longer delight in the sensual objects, but become the calm reservoirs of the Juice, the One Life of the universe, feeling It only in whatever is seen, heard, smelled, touched, and tasted.

Historically there existed in ancient India a race of Kshatriyas called Haihayas, a name connected with Haya, horse. We do not know why they were so called. But the selection of this race by the Purânics for the birth of our mythical Soma Arjuna, the White, may have been simply to indicate the Vedic imagery of King Soma as the Retas, Seed, of the Powerful Horse (‘*Ayam Somo Vrishno Asvasya Retah*’—Rv. I. 164, 35.) We do not know what the *Rig-veda* means by the Horse. It is mentioned in a hymn consisting of riddling verses. Probably the Horse means Yajña, Sacrifice, with the Soma-juice as its Powerful Son. Our stories, we have seen, mention the horse sacrifice as having been performed both by Arjuna and Râma. I fancy the riddle of those stories in its original form was connected with the horse sacrifice, with Arjuna as the Brâhman's Powerful Soma of that sacrifice, and the calf as that of the Kshatriya. When thus King Soma was personified and made to be born in the race of the Haihayas, it became necessary to say who his father was, and it was said that he was *Kritavîrya*, meaning ‘one who achieved valour,’ a name which reads like a paraphrase of the Powerful or Valorous Horse.

In connection with the horse sacrifice the *Taitt.-Samhitâ* V., 4, 12 says: ‘*ekavimsam ahar bhavati, yasmin asva âlabhyate.*’ This seems to mean that the day on which the horse is immolated is the twenty-one, and the next sentence mentions the *twelve* months, the *five* seasons, the *three*

worlds, and the sun as the *twenty-first*. It looks as if the horse immolation day was regarded as mytically representing these twenty-one things. Has Râma's killing the Kshatriyas thrice seven times any esoteric connection with the twenty-one above mentioned? The horse sacrifice has three Soma days (sutyâni)*, and as Sapti is one of the names of the horse Asva, and may well have been played with as Saptâ, seven, can it be that the three Soma days of the Sapti-medha are riddlingly put as the thrice seven times of Râma's killing—pressing—the Soma? Or the performance of the horse sacrifice thrice seven times may have been the meaning of the riddle. The performance of the horse sacrifice many times is referred to in such sayings as 'dasâsvamedhân âjahre.'

Thus, esoterically Râma's acts are strictly Brâhmanical, concealed in the paradoxical riddles of his so-called matricide, regicide, and merciless homicide of the whole race of the Kshatriyas. Outwardly this Râma of the battle-axe is a terrible executioner, and as the executioner belongs to the pañkama or *fifth* class called *Kandâla* (from *kanda*, violent, cruel), it may be in order to indicate this outwardly *Kândâla* nature of Râma's acts that he is made the *fifth* son of his father.†

Phenomenally, our Râma is *Kanda-sûrya*, the terrible Sun, killing the Moon and the stars with his superior light. But the same phenomenon assumes a mild aspect when the Sun's light is conceived as drinking away moonlight and starlight as if they are his delightful drink; and

* Vide Âsvalâyana's *Srauta-sûtras* (10, 8) referred to in the note at p. 19 of Dr. Haug's Introduction to the *Aitareya-Brâhmana*.

† Of the authorities referred to in the first paragraph of this Essay, verse 4 of adh. 116 of the *Aranyaparvan* says clearly that four sons were born with Râma as the fifth (*katvâro jajûire Râma-pañkamâh*), while *Âdiparvan*, adh. 66, verse 50 says:

Jamadagnes tu *katvâra* âsam putrâ mahâtmanah.

Râmas teshâm jaghanyo 'bhûd ajaghanyair gunair yutah.

If, instead of construing *teshâm jaghanyah* as 'the last of them', we take those words to mean 'the next to them', Râma would be the fifth son, and there would be no discrepancy between the two.

the stars including the Pleiades, Aldebaran, Orion, and others, through which he passes in the bright part of the year drinking their light, give him his summer strength. If thus the Kshatriyas killed by Râma are the Nakshatras, stars, his war against them may be compared with the war called *Târakâmayah samgrâmah* in which the god Rudra kills the Asuras called *Târakas* when burning the mythical three castles of them (*vide* Vol. I., pp. 379—384). *Târaka* is another name for star. We have seen that Rudra, the famous archer and *Senânya* of the gods in the Vedic literature, is utilized as the teacher of *Dhanurveda*, the science of war, to our Râma, and so the latter seems to imitate Rudra's *Târakâmaya* war in a changed manner in the war in which the Kshatra class is made Na-Kshatra. We have also seen that Râma resembles Rudra's son Kumâra in several respects, to which may now be added this, namely that the enemy killed by Kumâra is Asura Mahisha according to one account and *Târaka* according to another (*vide* Essay on Kumâra), while Arjuna who is killed by Râma is, we have seen, the Moon, the lord of stars, and his capital is called *Mâhishmatî*.

A single Brâhman youth's annihilating the Kshatriya class can never have been an historical fact. Although the Brâhman is held superior to the other classes, it is evident from Brahman's not being strong enough until it sent forth the Kshatra, Vaisya, and Sûdra classes, *vide* *Brih.-âr.-up.* quoted at p. 363 *ante*, that all the four classes are regarded as one component body the lack of any one of which tells against its strength as a whole, and as the Kshatriya is the upholder of the Law, what is said about anarchy and the defilement of Brâhman women by the lower classes is simply a picture of what might happen if the Kshatriya class was annihilated; while what is said about the Brâhmins raising issue upon the women of the so-called annihilated Kshatriyas looks like riddling with the saying of the Upanishad that Brahman is the birth-place of Kshatra. In that saying Brahman seems to signify knowledge and spirituality, from

which the Kshatriya class should make its power and heroism born for the purpose of upholding Dharma. Physical force should be the vigorous supporting son of moral force, and not its killing enemy. But the riddle comes when literally the Brahman or priestly class itself is said to have been the birth-place of the Kshatriyas. This is said only as a riddle, for there never was the annihilation of the Kshatriyas for the Brâhmans to get into their beds. If we read the two views together, we get this ludicrous picture, namely that the manly Brâhmans that raise issue upon the women of the annihilated warrior Kshatriyas are so utterly unmanly as not to be able to protect their own wives from the defilement of the lower classes !

Râma conquers the whole Earth when he conquers Emperor Arjuna—when he presses the sacred Soma; and therefore his victory is to be taken in the spiritual and moral sense. Râma's making a donation of the Earth won by him to Kasyapa is simply the repetition of the Vedic riddle about Visvakarman explained in another place (pp. 301—303 and 319 *ante*). But there is this addition, namely that Kasyapa expels Râma to Mount Mahendra, according to one account, or to Sûrpâraka, according to another, and there the sea makes bare new land for Râma. Mount Mahendra seems to be on or near the Bay of Bengal sea-coast of the Kalinga country, while Sûrpâraka was probably a seaport town of Guzarat, or Konkan. For this idea of expelling Râma to the seashore we have to suppose the maker of the story in its original state to have had before him the words of the Aitareya-Brâhmana that by performing the horse sacrifice Visvakarman conquered the Earth *up to her ends*. Arjuna's world conquered by Râma is, we have seen, the whole Earth with all her continents, islands, and seas. But taking the Earth to be worthily represented by Âryâvarta, the holy land of our ancients, her ends are the seashores washed by the eastern and western seas, the Bay of Bengal and the Arabian sea, and so it was said of the outwardly cruel Râma that on his making a donation of the Earth won by him, he was driven out by the donee

to the seashore, so that the kings of Âryâvarta might rule without any more trouble from him. In thus mythically locating Râma at the seashore, his solar nature need not have been forgotten. In our mythology there is a heavenly counterpart to our sea, and it is the blue sky itself, in the ecliptic region of which the Sun may well be fancied to have his shore land. By reading the Râmâyana I. 76, verses 13—15, we get the idea that our Râma travels (in the sky) as swiftly as mind, and that having been interdicted by Kasyapa from dwelling in the country given to him by him, he is precluded from resting any-where in it *in the night* (even though he might visit it during the day). The Sun does not stop to rest in any country for the night.

The worship of Arjuna by means of lamps and the idea of his being the incarnation of Vishnu's *Kakra* weapon may be a later development. Lamp-light belongs to the night, and Arjuna's being worshipped by means of lamps is appropriate of King Moon, the lord of night. As Vishnu's *Kakra* is called *Sahasradhâra* or *Sahasrâra*, having a thousand spokes, that may have been the reason why Arjuna having a thousand shoulders was fancied to have been its incarnation. It is not known if in saying so any esoteric meaning was attached to Vishnu's *Kakra*. The *Vishnu-purâna* I. 22, verse 71, takes Vishnu's *Kakra* to represent mind. But as already stated the original esoteric significance of killing Arjuna seems to have been the pressing of the Soma in the sacrifice, whatever other esoteric significance may have subsequently been attached to him.

It only remains now to refer to the story about the exchange of the *Karus* or consecrated meals.* It is to this effect:

King Gâdhi's wife and her daughter Satyavati who married the Brâhman *Rikâka* of the line of Bhrigu had no male issue. Satyavati obtained from her husband two *Karus*, one to be eaten by herself for

* The story is narrated in M. Bh. Aranyaparvan, adh. 115, and again in Sântiparvan, adh. 49, and also in Harivamsa, adh. 27.

her getting a son having the qualities of a good Brâhman and the other to be given to her mother the queen for her getting a son having the qualities and valour of a good Kshatriya. But by a mistake she ate the latter Karu and gave the former to her mother. Finding out the mistake, she begged her husband to change the relative merits of the Karus, and make her give birth to a son of Brâhmaic quality. He said: 'The relative merits of the Karus cannot be changed. Your mother will give birth to Visvâmitra, who, though born of Kshatriya parents, will become the most renowned Brâhman. In your case I can only put off the effect of the Karu. You will get a son of Brâhmaic quality, but your grandson, will have the qualities of a Kshatriya.' Accordingly she gave birth to the pious Brâhman Jamadagni, while Jamadagni's son Râma, though a Brâhman, did the military act of waging war and killing the Kshatriyas.

It appears to me that this story arose after the stories about Visvâmitra and Râma and about the latter's being the grandson of the former's brother-in-law had become well established. From those stories Visvâmitra became famous as one who, finding the power of a Kshatriya inferior to the merit of a Brâhman, succeeded in becoming a Brâhman by performing tapas for many years, while Râma became famous as one who, though a Brâhman, waged war against the Kshatriyas. Therefore, in order to account for these contrary characteristics, the story arose of the exchange of the Karus by a mistake, and as the peaceful Brâhmaic quality of Jamadagni as the son of Rikîka had become too well fixed to be altered, it became necessary to say that the effect of the mistake skipped over one generation so as to affect the grandson.

If, as I have supposed, the story of Râma Bhârgava's act of annihilating the Kshatriyas and thereby making the Earth Nih-Kshatriyâ arose as a riddle against King Visvantara's Vi-Syâparna sacrifice, in which the excluded and uninvited Syâparnas and their Râma Mârgaveya are abused and ill-treated, it is noteworthy that King Janamejaya Pârikshita, who is mentioned in the same story of the Aitareya-Brâhmana as having performed a

Kasyapa sacrifice, figures in the Mahâbhârata as having performed a sacrifice for annihilating the snakes. In the Brâhmana the Vi-Kasyapa or Kasyapa-less sacrifice means the sacrifice from which the Brâhman clan Kasyapas had been excluded. It looks as if the Vi-Kasyapa sacrifice has been changed to the snake sacrifice for making Kâsyapî, the Earth, Vi-Kasyapâ, snake-less, for the snakes fabled as they are as the sons of Kadrû, one of the wives of Kasyapa, are entitled to be called Kasyapas. Of the different kinds of priests who take part in Janamejaya's snake sacrifice, the honour of being mentioned first and foremost as the Hotri priest is enjoyed by Kanda-Bhârgava, a descendant of Kyavana (*vide* M. Bh. I. adh. 53, verse 5). Kanda-Bhârgava is not a proper name. It is a name of quality meaning a wrathful or cruel descendant of Bhrigu. According to one of the two genealogies of the Bhrigus mentioned at the beginning of this Essay, our Rama is the grandson of Kyavana's grandson Rikîka, and we have seen that we have a terrible Bhârgava in him. According to the other there is Kyavana's grandson Ruru who, we have seen, killed many snakes until he saw the Dundubha snake Sahasrapâd, and who therefore would be a fit Brâhman to act as the Hotri priest in King Janamejaya's snake sacrifice. But Sahasrapâd, at the conclusion of his address to Ruru, alludes to Janamejaya's snake sacrifice as having taken place *in the past* (*purâ*); Ruru asks him to tell him that story; but he disappears saying that he would hear of it from story-knowing Brâhmans; and then, it is said, Ruru heard all about it from his own father. All this seems to be a sort of prelude to the Âstîkaparvan which comes in immediately afterwards, and which describes the snake sacrifice after narrating the birth of the snakes from Kadrû, their futile attempt to become immortal, and other things. If even Ruru's father, the son of Kyavana, is the narrator to Ruru of Janamejaya's snake sacrifice as having taken place in the past, we do not know who Kanda-Bhârgava, a descendant of Kyavana, could have been that acted as the Hotri priest in that sacrifice. Similarly the

massacre of the Brâhman clan Bhrigus by the Haihaya Kshatriyas on the death of their king Kritavîrya (p. 339 *ante*) and the massacre of Kritavîrya's son Arjuna and the Kshatriyas by Râma must have taken place in one generation, but if we go by the genealogy of the Bhârgavas, the former event is stated to have taken place before the birth of Aurva and the latter three generations afterwards in the time of Râma. In these and many other instances the relative chronology of the Purânic characters is chaotic. Among them we meet with personages of very elastic lifetimes. Arjuna reigned for 85,000 years, and our Râma is believed to be still living.

GANAPATI AND GAYA.

GANAPATI.

In the Essay on Kumâra, we saw how Kumâra was born the son of Agni or Rudra and became the Senânya, commander, of the army of the Devas. Like Kumâra who is born without having been in the womb, Ganapati is created by Rudra's spouse the goddess Gaurî in a manner different from the genesis of the mortals. Like him Ganapati is a steadfast Brahma-kârin celibate, and commander, though not of the army of the Devas, but of Rudra's Pramatha ganas, consisting of all kinds of hideous and terrible beings. With them he is Vighnarâja, the king of obstacles, but if worshipped at the beginning of all acts, he removes all obstacles and ensures success. While Kumâra is Adbhuta, prodigious, with his six heads, Ganapati is prodigious with his elephant head. There are different stories about how he became elephant-headed.

A Sanskrit story about Ganapati, consisting of about ninety verses, said to form part of the Skanda-purâna is widely prevalent in the territories of Mysore, and I believe in Mahârâshtra and certain other parts also, and is read on the Ganapati day of the fourth of the bright or first-half of the lunar month of Bhâdrapada. It is to this effect:—

Once upon a time at bathing time the goddess Gaurî, the spouse of Rudra, created Ganapati as a suddha, pure (white being), out of the mud of her body,* and placed him at the door of her house, telling him not to let in anybody. Accordingly he let in nobody. Rudra himself [who had gone out hunting] returned home quite thirsty, but was stopped at the door by Ganapati. Rudra got angry and cut off Ganapati's head, taking him for an alien. Hearing this

* If we take Mother Earth herself as a form of the goddess Gaurî, her making Ganapati out of the mud of her body means simply the making of the image of Ganapati out of gaura or pure white mud. The image of Ganapati worshipped on the Ganapati day is made of mud.

Gauri began to weep. Rudra ordered his servants to bring the head of any being that might be lying with his head northwards. Searching in all the directions they found only an elephant in that position. His head was cut off and brought, and by attaching it to Ganapati's trunk Rudra reusucitated him, and made him worthy of worship by men at the beginning of agricultural operations, of marriage, of journey or expedition, of house-building and other undertakings, while his annual worship was ordained to take place on the Ganapati day, the fourth of the bright half of the month of Bhâdrapada. Thus made worthy of worship, Ganapati went everywhere to receive worship on the Ganapati day. Having heartily eaten the large number of the modakas (sugared cakes, literally the gladdeners) offered to him, he set out riding on a mouse at nightfall. The mouse was so little and the weight of Ganapati, more especially of his belly, was so great, that seeing a snake the mouse got afraid and stumbled, with the result that Ganapati fell down and burst his belly, from which there came out the dear cakes like a flood [from the tank the dam of which is burst]. But he at once stuffed them in again through the breach, and catching the same snake used it as a belt around his belly. Seeing all this the Moon in the sky laughed. Incensed at this, Ganapati broke one of the tusks of his elephant head, hurled it against the Moon, and ordained that nobody should look at the Moon on the night of the Ganapati day. He who sees the Moon on that night will incur nindâ, blame or ill-repute.

Svarnakântâ who was the chaste wife of Dharmakânta, King of Kandrajyotipura (the city of moonlight), was suspected of unchastity by her husband when he happened to see her in the company of a Brâhman in the palace, although the latter had gone there as the teller of religious stories (kathâ) to her. She was a devotee of the goddess Gauri, who appeared to her in the dream and narrated to her the story of Ganapati (as above stated), telling her that her incurring the suspicion of unchastity was the result of her seeing the Moon on the Ganapati night, and that the evil effect of seeing the Moon on that night would disappear if one should hear the story of the Syamantaka gem and this memorable Paurânic verse in it:—

Sihmah Prasenam avadbhit

Sihmo Jâmbavatâ hatah.

Sukumâraka mârodîs

tava hy esha Syamantakah.

That story as told by Gauri to the queen Svarnakântâ is to this effect:

Satrâjit of the Yâdavas worshipped the Sun and brought from him the Syamantaka gem capable of yielding eight bhâras (loads of certain weight) of gold (every day). Krishna had asked him for

it, but had been refused. One day Prasena, the younger brother of Satrâjit, went out hunting on horseback with the gem tied to his neck. He was killed by a lion, who in his turn was killed by the bear Jâmbavân, who took the gem to his den. As Krishna had looked at the Moon on the Ganapati day, the evil effect of it was that Satrâjit suspected Krishna of having killed Prasena and robbed the gem. To clear himself Krishna set out with Satrâjit and others and coming to the opening of the bear's den heard the verse (above quoted) which the nurse was singing inside as a lullaby to Jâmbavân's child: 'The lion killed Prasena and Jâmbavân killed the lion. Darling child, do not cry; yours is this Syamantaka gem.' Krishna went in, conquered Jâmbavân (in a duel), obtained from him the gem of a damsel (striratnam, the beautiful daughter of Jâmbavân) and also the Syamantaka gem, which latter he delivered to Satrâjit. This story of Krishna's clearing his character would, if devoutly heard, remove the ill-repute to one's character caused by seeing the Moon on the Ganapati day.

In the Introduction to the first volume I have indicated what I consider the esoteric meaning of the elephant-headed Ganapati to be. Just as either the thirteenth day of the dark fortnight of the month of Bhâdrapada, or the new moon day of that month, was considered to be the day of Hastikkhâyâ, the elephant's light, by reason of the Sun's conjunction with his own asterism Hasta, Hand, as though he thereby became Hastin, elephant, having Hasta in the sense of proboscis, the fourth day of the bright fortnight of the same month seems in my opinion to have been instituted for the worship of the Moon, metamorphosing him as the elephant-headed god by reason of that day being the latest day on which the Moon of that month will have become elephant-headed by conjunction with the Hasta asterism.

The cutting off of Ganapati's head and his resurrection with the elephant's head should be compared with the Vedic stories about the Pravargya, according to which the Sun, fancied to be the head of the Deity Yajña, Sacrifice, is cut off from the latter's body, but the Asvins reunite it (p. 329 ante). It is clear from the Aitareya Brâhmana III. 88 that the Mriga or Stag form of Prajâpati containing the arrow shot into him by Rudra is Orion, and the Satapatha

Brāhmana (I. 7, 4 *), in speaking about the same story, identifies Prajāpati with Sacrifice. Daksha's Sacrifice which, according to the Purānic stories, springs up to the sky in the form of a Mriga when beaten by Rudra as Makhaghna *alias* Kratudhvamsin, is clearly Orion (Vol. I. pp. 356-360), and the same Orion seems to be the Nabhaskara Tārāmriga, Starry Deer of the sky, mentioned in the Rāmāyana III. 43, verse 37.

As Mriga, though applied often to the deer, is a general name applicable to all wild animals, and has been applied to the elephant in the Ait.-br. VIII. 23, it appears to me that the Orion Deer of the older stories is metamorphosed in our story as the elephant lying down with his head northwards, because the asterism Mrigasiras forming the head of Orion is to the north of the quadrangle forming Orion's body. Being dedicated to the Moon in the Vedic calendar, that asterism of the head of Orion is the starry form of the Moon, while the whole constellation of Orion is, as already stated, the starry emblem of Sacrifice. But although the quadrangle has the fixed starry head Mrigasiras, still the Sun himself, who with his always big round form is more fitted poetically to be the head than the other heavenly bodies, becomes the brilliant head of the Orion elephant when in conjunction with the latter. But the Sun cannot long remain in that conjunction, and so, when he goes forward, the fancy is as though the elephant's head, the Sun, whose ecliptic path lies to the north of Orion, was cut off from the body of Orion. The Sun head that is thus cut off is next fancied to be virtually the Hasta asterism by reason of its regent being the Sun—an asterism in conjunction with which the Moon, as already stated, becomes elephant-headed on Ganapati day.

As the Sun, the great orb of light, represents knowledge or wisdom, the Sun's star Hasta that makes the ever active and persevering Moon elephant-headed in a month in

which the Sun joins his own star and produces *Hastikkhâyâ*, may have contributed to the idea of Ganapati being the god of wisdom, learning and success. In his worship is utilized *Rig-veda* II. 23, 1, the deity of which is *Brahmanaspati* *alias* *Brihaspati*, the Lord of words, praised in it as 'Ganânâm tvâ Ganapatim havâmahe.' This combination of the Sun's star and the Moon is a fit symbol for the god of wisdom, perseverance and success worshipped in all great undertakings.

The worshippers of Ganapati look upon him as being identical with the Supreme Self.* The *Taitt.-Sam.* I. 8, 6, 1 allots âkhu, mouse, to Rudra's share for his eating it along with his sister (svasrî) Ambikâ, who, in the Purânica literature, has become his spouse the goddess Gaurî. The mouse is explained to signify a *purodâsa* or sacrificial cake of rice-meal placed on earth dug up by the mouse. Whatever may have been the esoteric significance of that rite, we have in the so-called mouse a Vedic instance in which a word is used meaning something other than its outward sense. Likewise, in the riddle of the stout elephant-headed god riding on a little mouse, the mouse must have been intended to signify something other than the outward sense. Now, the mouse (âkhu or mûshika) is synonymous with dahara, small; and dahara, according to the Upanishads, means the so-called small sky in the heart in which the Supreme Self is located for the purpose of the Upâsanâ contemplation and worship by the devotee. The Deity of the heart is the Antaryâmin or In-dweller, who, according to the Upanishads, is anor anîyân mahato mahîyân, signifying that He is smaller than the smallest (particle of matter) and, at the same time, greater than the greatest. Therefore, the inner meaning of the riddle of the stout Ganapati being located on the back of the mouse seems to me to be simply this, namely that the *Infinitely Great*

* In the Ganapati-Upanishad Ganapati is identified with the Supreme Self. Although it is one of the later Upanishads, it may be taken as representing the view of the worshippers of Ganapati.

Indweller is located in the *very small* dahara sky of the heart.*

When once Gaṇapati became Gaṇānana, elephant-headed, this concept of him logically led to the idea of his being Lambodara, having a big belly, for receiving all that is sent in through his big elephantine mouth and gullet. The Supreme Self Krishna says to Arjuna: "Whoever with devotion (bhakti) offers me leaf, flower, fruit, water, that, presented with devotion, I accept from him whose self is pure"—(Gītā IX. 26). Nobody understanding the spirit of Krishna's saying will think that the Deity accepting the offerings is hungry like the mortals or that He is bribed for showing His favour. Even in the Vedic rituals the animal sacrificed represents the sacrificer himself. So the offering must carry with it the pure self devoutly offered up to the Deity, and whether the offering be even a leaf or a small cake, as it carries the unbounded devotion or love of the pure self, the Supreme Self, in whom the devotee merges by contemplating upon Him as So 'ham, 'He I am', finds in it His own Unbounded Infinite Joy which no belly can circumscribe and hold. So the Mūrtam aspect of the belly bursts, while in the Amūrtam aspect the Supreme Self Himself is the Infinite Asylum of the Knower.

The serpent belt of this *celibate* god Gaṇapati may have been intended to idealize him as the Ūrdhvaretas Vātarasana Rishi.†

The Moon is humorously made to laugh at the funny figure made of himself, for, while the Moon united to the Hasta star is seated majestically on Nākapriśṭha, the back of the wide sky on high, his elephant-headed

* I do not know whether dahara occurs anywhere in the Vedic literature in the sense of the mouse, but the word must have had that as one of its meanings in the Purāṇic period to which the idea of our story belongs. The story in its present form seems to have been composed long after the worship of Gaṇapati's figure as elephant-headed, as Lambodara, having a big belly with the serpent belt tied round it, and as seated on the mouse had become well established and popular.

† Vide pp. 215—224 *ante* about Vātarasana and the serpent rope used in churning the ocean.

big-bellied image is seated on the back of the little mouse, the little *dahara* sky of the heart. As the mind of the devotee is to be undividedly concentrated on the Moon's elephant-headed symbol that is worshipped on the Ganapati day, he should not steal his mind from that symbol to the Moon. Therefore it is said that he who sees the Moon on that day will be accused of theft, &c.

Ganapati is Ekadanta, having only one tusk in his elephant head. Our story accounts for this by saying that he himself broke the other tusk and hurled it against the Moon. It appears to me that the Ekadanta picture of Ganapati has arisen by fancying the crescent Moon of the Ganapati day to be the single tusk in conjunction with the Hasta asterism of the proboscis-containing elephant head.*

The *Brahmânda-purâna*, in a section called *Ganesa-khanda*, referred to under the word *Ekadamshttra* in the *Vâkaspatya*, accounts for Ganapati's single tusk in another manner :

Once upon a time when Siva and his spouse were inside their mansion placing Ganapati as the doorkeeper, Parashu-Râma of the battle-axe came, and as he was prevented by Ganapati from going in, he cut off one of his tusks.

As in making the image of Ganapati the other tusk is shown as if cut off at the root, and as Parashu-Râma became famous as the wielder of the axe, the fancy is as though he cut off the tusk.

The story about the Syamantaka gem is stated in detail in the *Bhâgavata-purâna* X. 56. But nothing is said in it about Krishna's seeing the Moon of the Ganapati day. It is likely that the story about the gem was quite independent of Ganapati, and that as in it Krishna clears himself from Satrâjit's accusation of theft, it was selected in course of time as efficacious in warding off the accusations that might result from seeing the Moon on the Ganapati day. In the story about the gem itself that is obtained from the

* This may be compared with the imagery in one of the stanzas in the third Act of the *Mrikkhakati* drama, where the setting moon is likened to the visible tusk of an elephant lying on his side in water with the other tusk submerged.

Sun, there must be some esoteric truths concealed in the metaphors of solar and lunar phenomena. Jâmbavân, the king of Rikshas or bears, appears to be one of the representations of the Moon, the lord of stars, for the stars also are called Rikshas, and Jâmbavatî, the daughter of Jâmbavân, given by the latter to Krishna in marriage, is called Rohinî,* which is the name of the star dearest to the Moon.

Under the word Ibhânana the Vâkaspatya quotes the Brahmapurâna to this effect :

Golakanâtha (lord of globes ?) himself was born as Ganapati, the son of the goddess Pârvatî (the spouse of Siva). Sani (the planet Saturn) came to see the new born child, but by the mere look of this malignant planet the head of the child was cut off. Seeing the child headless, Vishnu rode at once on his bird Garuda to the forest called Pushpabhadra on the bank of the river of the same name in the north, cut off the head of an elephant who was sleeping with his head northwards, brought it and fixed it on the child Ganapati, making him thereby Gajânana, elephant-headed.

In J. Garrett's *Classical Dictionary of India*, it is said of Ganesa that as soon as the infant lost his head by the look of Sani,

"the goddess, seeing her child headless, was overwhelmed with grief, and would have destroyed Sani, but Brahmâ prevented her; telling Sani to bring the head of the first animal he should find lying with its head northwards. He found an elephant in this position, cut off its head, and fixed it on Ganesa, who then assumed the shape he at present wears. Durgâ was but little soothed when she saw her son with an elephant's head; but, to pacify her, Brahmâ said that, amongst the worship of all the gods, that of Ganesa should for ever have the preference."

It is not stated from what Purâna this is taken. Thus, according to this account, Sani himself rectifies the mischief caused by his look, while, according to the other, Vishnu is the rectifier. The reason for this may be found in the Purânic idea that Vishnu is the brother of Durgâ, the spouse of Siva. Being thus the maternal uncle of Ganapati, he takes interest in him. In astrology one Graha acts either in harmony with, or against, another

* Harivansa adh. 118, verse 40; and Vishnu-purâna V. 28, verse 4.

Graha. The reason why the remover of Ganapati's head is changed to the planet *Sani* in this story may be that as Ganapati is inwardly the Moon who, in astrology, is one of the *Grahas*, it was thought appropriate to say from the astrologer's point of view that the malignant *Graha*, *Sani*, cast his evil look at the nativity of the child, and cut off his head. The elephant lying with its head northwards is Orion as already explained.

There is another story about the elephant head that was fixed on Ganapati. The *Vâkaspatya*, under the words *Gajânana* and *Gajâsura*, quotes the section called *Ganesa-khanda* of the *Skanda-purâna*, which is to this effect :

In the olden time there lived a very righteous king named *Maheśa*. *Guru* (the planet Jupiter) told him that he would be born as an elephant. When *Nârada* happened to meet the king on the way, the latter paid no heed or respect to him, and was cursed by him to be born as *Gajâsura*, an *Asura* having the head of an elephant and the rest of the body as man. *Guru* consoled the king, telling him that he would have the fortune of being killed by the god *Siva* and released from the elephant-headed body. Accordingly, on the king's birth as *Gajâsura* in a forest called *Paryalikânana*, *Siva* killed him and preserved his elephant head in *Kailâsa* (as a trophy), honouring it with worship. There was another elephant-headed *Asura* named *Sindûra*, who, becoming *Vâyu*, Wind, cut off *Ganapati*'s head while still he was in the womb in the eighth month, and so *Ganapati* was born headless. *Guru* sees the child *Ganapati* and praises him to show up his head. Then *Ganapati* sends for *Maheśa*'s elephant head that was being worshipped in *Kailâsa*, and puts it on himself. He then kills the *Asura* *Sindûra*.

This story also has an astrological touch. As Jupiter is considered to be a beneficent *Graha*, he is made to see the new-born child, and under his look even the headless child is provided with a head. *Maheśa*, killed by *Siva*, is one of the names of *Siva* himself. *Siva* as *Ashtamûrti* has the forms of the Sun, Moon, Wind, etc. The elephant-headed king seems to be King Moon's constellation Orion, whom *Siva* as the star *Sirius* is fancied to shoot at and kill when the Sun as Orion's brilliant head is in conjunction with Orion. The head kept as the trophy is the Sun's star *Hasta*, with which the Moon of the *Ganapati* day becomes,

as already explained, elephant-headed. The other elephantine Asura killed by Ganapati may be taken to be another metamorphosis of Orion killed by the *full* Moon of autumn in the month of Mārgaśīrsha. The killing means his obtaining his own autumnal glory.

About Gajāśura there is another account, according to which he has the body of an elephant completely and not simply an elephant's head. Under the words *Kṛittivāśas* and *Kṛittivāśeśvara*, the *Vākaspatya* quotes the *Kāśīkhanda*, which is to this effect :

Gajāśura was the son of Mahiṣāśura. He came with irresistible force, demolishing the army of Śiva's Pramathas. Śiva fought and killed him, using his *Trisūla* or trident with such force that piercing the Asura's body it pierced the ground so deep as to form a sacred *Kunda* in *Kāśī* (Benares). Then, pulling the weapon from the ground, he held it up with the Asura's body sticking on to it, so that it looked like an opened umbrella held up over Śiva's head. The Asura (before breathing his last) praised Śiva thus : 'O killer of *Kāma* ! It is my good fortune to be killed by Thee. Thou art the friend of the universe, the One God standing above all : but as Thou holdest me above Thyself, I have won victory indeed.*' Śiva told him to ask for a boon. He said : 'This *kṛitti* or skin of mine has not been burnt up, although I came in contact with the fire of Thy trident. I ask Thee to wear it always.' Śiva wore it and thenceforward got the name of *Kṛittivāśas*. All this is said of a sacred well and the temple of *Kṛittivāśeśvara* at Benares. 'Whoever,' it is said, 'bathes in the well formed when the *Daitya* was made an umbrella (*khattirikṛita*) and performs *tarpana* to the *Pitris* and sees (the symbol of the god) *Kṛittivāśeśvara* will have done what ought to be done.'

Taking *Mriga* in the sense of elephant, the Orion *Tārāmriga* seems to be the elephant Asura. Rudra *alias* Śiva, the regent of the star Sirius, hunts this animal ; but as the Sun and Moon also are the forms among others of Śiva as *Aṣṭamūrti*, Śiva described in this story seems to be the Sun. The three stars in the middle of Orion, likened in the Vedic story to an arrow, seem to be likened in this story to the three points of the trident thrust into the body, the quadrangle, of Orion. When Orion is in the acronycol

* *Tvam eko jagatibandho viśvayopari :*

Aham tvaduperishṭāḥ ka sthitoṣmīti jītaṃ mayā.

point in opposition to the Sun, it is fancied as though the Sun has hurled the Asura down to the ground, thrusting the points of the trident through him, and also—varying the fancy—as though the same quadrangle of Orion is the sacred well, for it is now full with the nectarian light of the *full* Moon of the month of *Mārgasīrsha*. Six months afterwards in the month of *Jyeshtha* when Orion comes in conjunction with, and is above, the Sun, it is fancied as though the Sun has held him up like an umbrella over his head. Varying the fancy further, in that conjunction the Sun wears the same Orion, which is a very long and broad constellation, as though it is the hide of the elephant. By reason of its *Nākshatra* or starry nature, it cannot be destroyed, and so it is said that it was not burnt up by Siva's fire. In the *Satarudriya* Rudra is described as wielding his bow and as clad in hide or skin.* The *Līṅga* worshipped as *Kṛittivâsesvara* at *Kâsî* seems to be an emblem of the Orion-blended summer Sun, who is the most brilliant heavenly emblem of the Infinite Self of the universe, while the well is sanctified by taking it to be spiritually the full-moon-blended heavenly well of Orion.

About Siva as *Kṛittivâsas*, clad in skin, Sir Monier Williams says :

“He is sometimes represented clothed in a deer-skin, sometimes in the skin of a tiger alleged to have been formerly killed by him when created by the magical arts of some *Rishis* who tried to destroy the god, because his beauty had attracted the amorous glances of their wives. Sometimes, again, he appears wearing an elephant's skin which had belonged to a demon of immense power named *Gaya*, whom he conquered and slew.”—(*Religious Thought and Life in India*, p. 81.)

This story about the *Rishis*, their wives, and their tiger may be compared with the story about the *Rishis* and their wives in connection with the origin of the worship of *Siva-Līṅga*, explained in Vol. I., pp. 507 and 508. The beauty of Siva who has destroyed *Kâma*, desire, is his spiritual and ethical beauty as the Knower. The *Rishis* are the

* ‘*Kṛittim vasāna ākara pinākam bibhrad Agahi*’—*Taitt.-Sam.* IV. 5, 10, 4.

senses personified, and while on the one hand their wives appear to be the good inclinations of the enlightened mind bewitched by His Beauty, the tiger on the other is the untamed wild aspect of the same mind—*vide* the story of the wild beasts conquered by the ascetic's dog, explained in Vol. I., p. 327. Man should love and realize the Supreme Self who as the Ideal Knower has killed the tiger.

The elephantine Asura's name given in the above quotation as Gaya leads us to the stories about the righteous sacrificer Gaya, and about the pure Asura Gaya who lies down with his head northwards and allows the gods to perform their sacrifice on his body.

GAYA.

Gaya is a Vedic word meaning home, household, family, wealth. *Rishi* Gaya of Atri's family, the reputed author of hymns 9 and 10 of the *Âtreya* Mandala V., seems to be Agni himself who is praised (10, 3) to increase *gaya* and *pushti*, home and plenty, and is described (10, 2) as being *Adbhuta*, wondrous, with *Asurya* might resting on him. Similarly *Plati*'s son *Gaya*, mentioned in the last verses of hymns X. 63 and 64 as being the thoughtful sage who has sung the praises of the *Visve Devas* may be Agni himself to whom the *Rishiship* is dedicated.* In verse 20 of Rv. IX. 66, a hymn in praise of *Soma Pavamâna*, Agni is called *Mahâ-Gaya*, the Great Home, or having a Great Home or Great Wealth. In Rv. I. 91, 12 *Soma* is called *Gaya-sphâna*, conferring prosperity on the household, and the same epithet is applied in Rv. VII. 54, 2 to *Vâstoshpati*, the guardian of homesteads, who seems to be either Agni or *Soma*.

Coming to the *Mahâbhârata*, *Dronaparvan*, adh. 66, we have an account in it of a most celebrated king of the name of *Gaya*.

* *Vide* Vol. I., pp. 158-159, about the *Rishi*-names, *Kumâra*, *Vasusruta*, *Isha*, *Gaya*, and *Sutambhara*, of hymns 2—14 of the *Âtreya* Mandala, the authorship in these and many other instances, such as the hymns about *Visvakarman* and *Purusha*, being transferred to the deities themselves.

By the favour of Agni he became very righteous and wealthy. He performed all kinds of sacrifices. His sacrificial ground measured 26 Yojanas in width and 30 in length, and thence extended his golden altar of 24 (Yojanas), and no king ever sacrificed so well and gave donations so liberally as Gaya did. At the place of his sacrifice there is, it is said, the Akshaya-vata tree and the sacred river Brahmasaras. By these the sacred place Gayâ is meant. The whole country about that place is called Gayas in the plural. M. Bh. Salyaparvan, adh. 39 (verses 20 and 21), says that when Gaya performed a great sacrifice in the Gayas (Gayeshu), the river Sarasvatî was brought there. In the Râmâyana II. 107 (verses 10—13) an old saying is referred to to the effect that Gaya, performing sacrifice in the Gayas, said about the Pitris that the birth of many well-read, good sons should be wished for, so that at least any one of them might be able to go to Gayâ (and there perform Srâddha to the Pitris). The Bhâgavata-purâna V. 15 says that by the merit of sacrifices and knowledge of Âtman king Gaya became a Mahâ-Purusha, realizing Mahâ-Purusha Vishnu.

The Sthala-purâna of Gayâ, incorporated in the Vâyupurâna, an extract from which is given in the Vâkaspatya under the words Gaya and Gayâ, makes Gaya a giant Asura who gave up his body for the Devas. It says to this effect :

Gaya was a mighty Vaishnava Asura having a body 120 yojanas high and 60 yojanas thick. He performed tapas on Mount Kolâhala (near Gayâ), by the merit of which his body became pavitra, very holy and purifying. Then by simply seeing him and touching his body people became pure and went to Heaven, and the minor heaven of Indra and the hell of Yama became vacant. The Devas went to Vishnu, and he told them to ask Gaya himself to allow a sacrifice being performed on his body. Accordingly, on their saying to Gaya that no sacred place on earth was so holy and pure as his body for performing their sacrifice on, he gladly consented to their performing it on his body and stretched himself on the ground in the Nairritya or south-west side of Mount Kolâhala, making his head northwards and his feet southwards. The god Brahmâ himself, together with all the Devas, performed a great sacrifice on

Gaya's body, and when the time came for fixing the Yûpa post in the Yajña-vâta or sacrificial hall (constructed on Gaya's body) near the river or reservoir called Brahmasaras, the Devas had to dig a deep pit to fix the post in. When the pit was being dug in the body, Gaya felt pain and quivered, so that the Devas feared that the sacrificial fire and other things would be dislodged and thrown off. In order to make Gaya firm, Yama placed a big rock (*silâ*) on him, and all the Devas stood on the head of Gaya, and yet he quivered. Brahmâ brought a Mûrti or image of Vishnu drawn out from him, and placed it on Gaya and still the quaking did not stop. Then Brahmâ brought Vishnu in person and stationed him as Janârdana and Pundarikâ on the stone,* and he himself stood on it in five forms, viz., Pitâmahâ, Phalgvisâ, Kedâra (-îsa), Kanakesvara, and Gajarûpî Vinâyaka (i.e., the elephant-headed god Ganapati). The sun stood in three forms, one called Gayâditya and the others the northern and southern suns. The goddess Lakshmi stood under the name of Sitâ, together with Gaurî, Gâyatrî, Sâvitri, Trisandhyâ and Sarasvatî. Also all the gods, Indra and others, the Yakshas, Urugas, and Gandharvas stood. As first of all Vishnu stood pressing his Gadâ, mace, on Gaya, he was called Âdi-Gadâdhara. Thus Gaya was made firm—terra firma; and at his request the gods ordained that the place should be as sacred as Kurukshetra. Srâddha performed there would be equal to Brahma-jûâna in securing beatitude for the departed ancestors.

The Gaya country was so named probably because it was found to be very rich land for agriculture and because the home-steads of the Âryans multiplied there with plenty and prosperity, enabling them to perform their sacrifices on a grand scale. They therefore regarded it as sacred as Kurukshetra and the region of the river Sarasvatî, and stories arose as to how a great King of the same name as the country sanctified it by performing his sacrifices there, and how in the beginning it was the Devayajana or sacrificial ground of the Devas themselves. In saying so what is said in the Vedas about Kurukshetra seems to be imitated, for the Satapatha-Brâhmana says that Kurukshetra was the Devayajana of the Devas. King Gaya of the legends may be King Moon Soma, whose sacrificial ground, the constellation of Orion, may be likened to a house or castle in the

* Janârdana is one of the names of Vishnu, meaning the harasser of (bad) men. The selection of that name here is in keeping with harassing Gaya by standing on him.

sky. Asura Gaya is clearly a mythical personage. In the *Rig-veda* many gods are called Asuras, meaning that they are very powerful. Agni is Rudra and Asura (*Taitt.-Sam.* I., 3, 14, 24), and we have seen from *Rv.* V., 10, 2, already referred to, that his might is Asurya. In the subsequent time Asura degenerated into a name applied to the enemies of the Devas, but still its old good meaning was not forgotten by the Purânics, who, we have seen in explaining several stories, have concealed very holy characters in the outward garb of Asuras. I would take our Asura Gaya to be Yajña Purusha himself, and looking upon the whole of the holy land of Gaya as Yajña-kshetra, the land of sacrifice, it is, as a riddle, the body of Sacrifice Purusha, as Kshetra has the double sense of land and body. His being a Vaishnava may be compared with the *Taitt.-âr.* V. 1, 1—7, where Makha, Sacrifice, is called Vaishnava, because Sacrifice Purusha is one of the aspects of Vishnu. No real Asura could have had a sacred, holy body. Sacrifice Purusha himself is depicted as the giant of pure body, and his lying with his head northwards seems to be a representation of Orion, the heavenly sacrificial ground. All the Vedic gods are established on Sacrifice, for they are worshipped and get their oblations in it. The local legend adds many Purânic gods and goddesses to the Vedic ones.

It is evident from the *Mahâbhârata* and *Râmâyana* that Gayâ had become a famous sacred place even in ancient India. It was so evidently long before Buddhism arose. On its rise Buddhists also settled there, building and establishing their own temples and objects of worship, some of which, on the decline of Buddhism, were converted by the Brâhmins into their objects of worship.

THE RÂMÂYANA.

The principal characters in the Râmâyana are (1) Sîtâ, (2) Râma who marries her, and (3) Râvana, the Râkshasa king of the island of Lañkā, who carries her away by force and is killed by Râma. Of these Sîtâ, meaning the Furrow, is a Vedic goddess. In Rv. IV. 57, which is a hymn devoted to the agricultural deities, Sîtâ is praised in verses 6 and 7 which are translated by Professor Wilson thus :

“Auspicious Sîtâ, be present, we glorify thee, that thou mayest be propitious to us; that thou mayest yield us abundant fruit.

“May Indra take hold of Sîtâ; may Pûshan guide her; may she well stored in water (payas) yield it (as milk) year after year.”

Professor Wilson says that the Yajur Veda has four stanzas about Sîtâ, recited when drawing four furrows at the ceremony of preparing the sacrificial ground.

The Taitt.-Brâhmana II. 3, 10, speaking about the bewitching effect of adorning the face with Sthâgara alaṅkāra, on performing a certain sacrificial rite, says to this effect :

Prajâpati created King Soma (the Moon). After him the three Vedas were created. He (Soma) held them in (the palm of) his hand. Then Sîtâ Sâvitri (daughter of Savitri) became enamoured of King Soma, but he loved (another damsel named) Sradhâ (Faith). She (Sîtâ) went to (her) father Prajâpati and said : ‘Salutation to thee. I approach thee and seek thy help. I love King Soma, but he loves Sradhâ.’ Prajâpati prepared the Sthâgara alaṅkāra for her, and decorated her face with it, after performing a certain rite [described in the original]. Seeing her (thus beautified), Soma said to her : ‘Be thou with me.’ She said to him : ‘But tell me a happiness (bhoga). Tell me what is in thy hand.’ He handed over the three Vedas to her. Therefore women wish to get happiness. He who wishes to become loveable (priya), or whom one may wish to become so, his face shall be decorated with Sthâgara alaṅkāra* on performing the rite.

* The commentary on the word Sthâgara, the Sûtra of Gobhila IV. 2, 20 (‘patnibarhiṣi śilām nidhâya sthagaram pinashti’), and the Karma-pradîpa II. 8, 5 (‘sthagaram surabhi jñeyam kandanâdi vilepanam’), all

In this story father Prajâpati seems to be identical with Savitri from whom Sîtâ has the patronymic Sāvitrî. Dr. Weber, in the work referred to in the note, takes Savitri, the Sun, to be Prajâpati, and quotes the Satapatha-Brâhmana XII. 7, 3, 11, 'Sraddhâ vai Sûryasya duhitâ,' to show that Sraddhâ is another daughter of the Sun. He also refers to Sâṅkh. Br. XVIII. 1, Nir. XII. 8, about Savitri giving his daughter Sûryâ in marriage to the Moon. According to the Taitt.-Sam. II. 3, 5, all the asterisms are Prajâpati's daughters wedded to the Moon, who, however, as described there, is very fond of one of them, Rohinî (Aldebaran), and is, on the complaint of the others to their father Prajâpati, punished with having to suffer from consumption (in the dark fortnight). Sraddhâ whom the Moon of our story loves in preference to Sîtâ may well be taken to be Rohinî herself who seems to have had several names in the Vedic literature, Rohinî, Sûryâ, Sraddhâ, Ahalyâ, &c. Who then is Sîtâ, the Furrow? The Belt of Orion is a constellation having three stars on a straight line. In one Vedic story it figures as the Arrow shot by the star Sirius into the body of Orion, fancied to be a Deer. But under another fancy, the Vedic poets have, I presume, conceived the same arrow-like constellation to be Sîtâ, the Furrow, drawn in the middle of the quadrangle of Orion, likening the quadrangle to Kshetra, Field, from the agricultural point of view.* Or sometimes the whole of the Field containing as it does the Furrow may have been viewed as Sîtâ in the sense of the furrowed, ploughed, Field. The Sthâgara paint probably means a gaudy colour other than the simple white colour of the majority of the stars. Rohinî (Aldebaran), the fourth

these quoted by Dr. A. Weber in his essay on the Rāmāyana, reprinted from *The Indian Antiquary*, Vol. I., in 1873, show that the Sthâgara decoration is a kind of paint.

* The first verse of the hymn, Rv. IV. 57, in which appear the two verses about Sîtâ is about the deity called Kshetrasya Pati, the Lord of the Field, who may be taken to be the Moon, the regent of the asterism Mrigasiras of Orion. From the sacrificial point of view the same Field is the sacrificial Field of the Devas deposited by them with the Moon.

lunar mansion, the dearest of the Moon's wives, is a beautiful star of reddish, golden colour, and of the same colour is the star Betelgeux which forms the north-east angle of the Field of Orion, and which is identified by some with Ârdrâ, the sixth lunar mansion. Viewing therefore the golden star Betelgeux to be the face, decorated by the Sthâgara paint, of Sîtâ, the Orion-Field, the origin of the idea of our story may be due to the poetical fancy that the Creator Prajâpati made Sîtâ's face as beautifully golden as the Moon's dearest lady-love Sraddhâ Rohinî, and that therefore the Moon was induced to love her also. The three Vedas handed over to her is probably symbolised by the same three stars of the Belt. Thus the starry form of the Moon as the regent of the fifth mansion Mrigasiras forming part of Orion has two golden wives on either side of him, Sraddhâ (Rohinî) to his west and Sîtâ (Betelgeux) to his east. The Moon's love is spiritual, as one lady is Faith and the other the repository of the Vedas—of Knowledge.

Sîtâ, the wife of Râma, seems to be identical with the Vedic Sîtâ, in spite of the change she has undergone in the Râmâyana. There are three indications of the identity :

(1) According to Râm. Uttarakânda, sarga 17, Sîtâ was formerly Vedavatî, daughter of Brihaspati's son Kusadhvaja, and she was named Vedavatî because from her father's Vedâbhyâsa or oral study of the Vedas she was born as his Vâṇmayî Kanyâ, his (Vedic) Vâk, Speech, itself as his daughter. She sat in austere tapas, determined to marry none but Vishnu. But Râvana came and laid his hand on her. She threw herself into the fire, saying that she would be born again and become the cause of his death. She was born as Râma's wife Sîtâ, and Râvana having forcibly taken her away was killed by Râma. Although Sîtâ's father Savitri is changed into Kusadhvaja, her name Vedavatî, meaning one who has the Vedas, indicates her identity with the Vedic Sîtâ, the repository of the three Vedas. Brihaspati himself, the Lord of words, is made the grandfather of the Vâṇmayî Kanyâ.

(2) When Sîtâ accompanies Râma in his exile, substituting her royal dress and ornaments for the Kîra cloth of a Tapasvinî woman, she meets Anasûyâ, the wife of Rishi Atri, in the forest, and Anasûyâ decorates her with divine ornaments and Angarâga, charming paint for her body. Thus the incident of applying the paint is reproduced.

(3) Sîtâ is found as a treasure trove in the ground when King Janaka Sîradhvaja is ploughing his sacrificial ground. As the Sîtâ Mantras are recited when preparing the sacrificial ground, our Sîtâ's marvellous birth from that ground indicates her to be the Vedic goddess herself.

But it does not follow that because the Vedic goddess is reproduced in a changed manner in our Sîtâ, her Vedic husband, the Moon, is reproduced in our Râma. This perhaps might have been, if the Vedic literature always spoke of Sîtâ as the wife of the Moon. But it is not the case. In Pâraskara's Grihya Sûtra, belonging to the Sâkhâ of the White Yajur-veda, are incorporated certain Mantras for Sîtâ-Yajña, sacrifice to Sîtâ on the field, and in them Sîtâ is invoked as the wife of Indra thus :

"In whose substance dwells the prosperity of all Vedic and worldly works, Indra's wife Sîtâ I invoke. May she not abandon me in whatever work I do. Svâhâ.

"Her, who rich in horses, rich in cows, rich in delight indefatigably supports living beings, Urvarâ (i.e., the field) who is wreathed with threshing-floors, I invoke at this sacrifice, the firm One. May she not abandon me. Svâhâ."*

In the story of the Taitt.-Brâhmana, the Moon as the husband of Sîtâ looks like a pious Brâhman devoted to Faith and Knowledge. Though he is King, nothing martial is said about him. As Indra whom the Mantra mentions as the husband of Sîtâ is celebrated as a great warrior god of the Kshatriya class (*vide* Br.-âr-up. quoted at p. 363 *ante*), and is phenomenally a solar hero, I think that to be the reason why in the epic Sîtâ's husband Râma

* Sacred Books of the East, Vol. XXIX., p. 334. This Mantra about Sîtâ being the wife of Indra is referred to by Prof. Max Müller in his 'Lesson of Jupiter' in the *Nineteenth Century* for October 1885, p. 641.

is the greatest warrior prince, the poet changing the mild Vedic story into a thrilling one of martial exploits. In several old legends Vishnu had already become a most valorous god, the Supreme Self Himself, helping even Indra in his battles against the Asuras or Daityas, and so it was easy for the poet to make his Râma an *Amsa* of Vishnu Himself as a virtuous heroic man of the Kshatriya class, performing many superhuman and marvellous exploits. The poet lived in an age when the marvellous was liked by the audience, and indeed this is not to be wondered at when it was the fashion of poets to metamorphose the heavenly bodies as actors on our earth.

As the Vedic story about Sîtâ clearly deals with heavenly bodies, with the Sun as her father and the Moon as her husband, and as, in order to be spoken of as the daughter of one heavenly body and the wife of another, she too is most likely a heavenly body like themselves, such as the Orion-Field as I have taken her to be, it is not I think unreasonable to suppose that in the changed story of her in the Râmâyana the poet has metamorphosed the heavenly bodies as the actors here on our earth. I would therefore take Sîtâ of the epic to be either the golden star of Orion, or the golden star Rohinî fancied to have been taken out as a treasure trove from the Orion Field, Râma to be the Sun and Râvana the Moon, as between them the character of a Râkshasa who is Nisâkâra, night-prowler, can only apply poetically to the Moon. For the sake of introducing war and victory, the poet has changed Sîtâ's husband into the Sun; and phenomenally the gist of the Râmâyana is this: When the Sun Râma comes in conjunction with the golden star he weds Sîtâ; when the *full* Moon comes in conjunction with her at the beginning of the dark period, Râvana has carried her away; but when the Sun comes back to her at the bright period, he kills the Moon Râvana in the new moon day phenomenon and regains his wife. This is simply analogous to the older stories about the robbery of Veda-Śruti by an Asura variously called Sankha, Somaka,

or Hayagrîva, killing whom Vishnu gets back Veda-Sruti for the benefit of the world (*vide pp. 135—140 ante*).

In amplification of this main idea several characters and incidents are introduced in order to serve the plot of the story. Phenomenally some of those characters look like varied personifications of the Moon, Orion, and other objects in a kaleidoscopic manner so as to stand and act under different aspects and relations to the Sun, such as his brother, ally, enemy, messenger or servant, &c.

Since the Vedic Sîtâ who is made the heroine of the Râmâyana is a goddess of Vedic knowledge and acts, it is not improbable that the poet of the epic has concealed Vedântic meanings in the contest for her. The work must have originally been in a small scale and gathered several new matters as time rolled on. Moreover, some of the particulars and incidents may have been inserted merely to give colour to the outward marvellous side of the story, without any inner meaning in them. I confine myself to referring to the main features of the epic, according to the order of its seven Kândas, with such observations as have occurred to me in respect of the building of the story and the probable esotery underlying it.

THE BÂLA-KÂNDA.

In order to make the Vedic goddess of knowledge and works act the part of a Kshatriya heroine on the earth, it became necessary for the poet to select a worthy Kshatriya line for her advent, and no better selection could have been made than the line of King Janaka of the Videhas who is celebrated in the Brih.-Ar.-Upanishad for his sacrifices and knowledge of Brahman. Janaka became the titular name of each King of this line, and it is Janaka Sîradhvaja of this line that finds Sîtâ as a treasure trove when ploughing his sacrificial ground. Sîradhvaja means 'one who has the plough-banner,' a fit name for the father of the Goddess found in the Furrow. Her patronymic Jânakî is from Janaka, which name means 'father,' 'genitor'—a name of

the same import as Savitri, the father of the Vedic Sītā Sāvitrī.

Similarly the hero Rāma who was to marry her had to be made the son of another worthy royal line, the famous solar line of the Ikshvākus, with their capital at Ayodhyā, the unconquerable city. This city was fit for being utilized with an esoteric significance attached to it by reason of the human body being called Ayodhyā, the nine-door-town of the Devas, in the Taitt.-Āranyaka, I., 27, 2.* The Devas there mean the senses. From the strange manner in which Ayodhyā becomes utterly uninhabited at the end of Rāma's earthly career, there is the probability of its being esoterically the body-town. The name of Rāma's father is Dasaratha, the ten-chariot-being. In this name there may be an allusion to the ten senses as vehicles. It is said of Dasaratha (as it is said of some other fabulous kings of Purānic lore) that, though a human being, he assisted even the Devas in their battle against the Asuras. This strange idea is likely to have arisen esoterically in respect of the soul's assisting its senses Devas in the battle against the internal enemies, the bad inclinations. According to the Sat.-Brāhmaṇa the Prāṇas, senses, perform austerity as Rishis and become one united Puruṣa called Prajāpati before the latter becomes the Creator (p. 33, *ante*), and according to the Brāhmaṇas the Son God Rudra is born only after Prajāpati performs austerity (Vol., I. pp. 484, 485). Similarly, to Dasaratha pining for children Vishnu's Amsa Rāma is born as son only on the performance of a great sacrifice in which the holy Risyasringa himself (*vide* pp. 143—147 *ante* about his wonderful story) performs a special rite. From the sacrificial fire a divine being springs up and presents a pot of pāyasa, food of milk, by eating which Dasaratha's three wives Kausalyā, Kaikeyī and Sumitrā conceive and give birth the first to Rāma, the second to Bharata, and the third to the twin sons Lakshmana and Satrugna, all these four sons being the Amsas of Vishnu.

* 'Ashtākukrāṇavadvārā Devānām pūr Ayodhyā.'

An only child is not in much favour with our *Sâstras*. Our hero is therefore rich in good affectionate brothers. Of the twin brothers Lakshmana becomes the companion of Râma, and Satrugna of Bharata. When a great man, prince or minister, is called even in this age, Sun or Moon, in the panegyrics of our learned Pandits, we may be near the truth if we say of the good old brothers that phenomenally Râma is the Sun, Bharata the Moon, and Lakshmana and Satrugna the *Asvins*, the brotherliness of day and night, the one attending upon the Sun as daylight, the other upon the Moon as moonlight or as Agni who shines well in the night.

The boys grow up, and as soon as they have had their training in archery, *Rîshi Visvâmitra* comes and begs Dasaratha to lend him the services of Râma for protecting his sacrifice from the obstructions of the *Râkshasas*. The family priest *Vasishta* himself supports the petition, and when Râma is permitted to go, Lakshmana also goes with him. *Visvâmitra's* hermitage, *Siddhâsrama*, is somewhere between *Ayodhyâ* and *Mithilâ*, the capital of the country of *Sîtâ's* father.

The stories told by *Visvâmitra* to the two princes about the places through which he conducts them appear to be old *Sthala-purâna*-like legends that had already gathered themselves about them. They are not connected with the plot of the *Râmâyana*.

Visvâmitra presents to Râma as a fit person to receive them two *Vidyâs*, knowledges, called *Balâ* and *Atibalâ*, daughters of the god *Pitâamaha*, and capable of putting an end to hunger and thirst. Esoterically, they may be taken to mean the strength of mind to withstand the hunger and thirst of desires. In *Rig-veda* III., 53, 18, the *Rîshi* of which is *Visvâmitra*, he prays to *Indra* for *bala*, strength, repeating the word four times. From this may have arisen in the subsequent time the idea that he obtained strength as the two *Vidyâs* in question, doubling it to meet hunger and thirst.

On the way a terrible Rākshasī woman named Tātakā or Tādakā attacks the princes. She was formerly a Yaksha woman, but as she and her son Mārīka went to beat Rishi Agastya, the latter cursed them to become Rakshas, demons. Rāma kills her. He knows that woman-killing is reprehensible; yet he does it as Visvāmītra says it ought to be done in this case for the protection of the good. Esoterically, there is a woman whom every knower ought to kill, and she is Avidyā. I would take Tātakā to be Avidyā. Agastya is the star Canopus, the ornament of the southern sky. Our ancient people fancied the South as the region of the Rākshasas. Hence the myth that Tātakā became a Rākshasī by offending the celestial Rishi of the South.

On reaching Siddhāsrāma Visvāmītra sits to his sacrifice, but Tātakā's son Mārīka comes to destroy it. Rāma discharges at him an arrow which carries and hurls him down into the sea. He then kills Subāhu and other Rākshasa followers of Mārīka. Mārīka, though put into the sea, does not die. Who he is and why he is spared now will become clear further on in the Aranyakānda. Visvāmītra's sacrifice is then completed.

As soon as it is completed, Visvāmītra starts with other Rishis and the two princes to see King Janaka's sacrifice and to show to Rāma the huge bow kept by Janaka to test the strength of the suitors to the hand of his daughter Sītā.

Visvāmītra is well utilized for taking Rāma to Sītā. In the legends older than the Rāmāyana, he had become famous as the Kshatriya king that became a Brāhman Rishi by his own merit, and as the reputed author of the sacred Sāvitrī Gāyatrī (Rv. III. 62, 10). He is thus a worthy Rishi to conduct our Kshatriya hero to Sītā Jānakī, who, we have seen, is the Vedic goddess Sītā Sāvitrī changed into the spiritual daughter of the house of another Kshatriya king famed in the Upanishads for his sacrifices and knowledge of Brahman. The incidence of Rāma's protecting Visvāmītra's sacrifice from its enemies seems to be introduced in order to show that only a

Kshatriya youth who was able to protect the good from the bad was deserving of the hand of Sîtâ.

As Visvâmitra and the princes are nearing Mithilâ they pass through a beautiful forest now uninhabited. It had belonged to *Rishi* Gotama whose wife Ahalyâ was living there in an invisible state, divorced by her husband. But at the advent of Râma, she becomes pure again and regains her form as the most splendrous Tapasvinî woman. The princes salute her and pass on, after receiving her hospitality, and she has the happiness of rejoining her husband.

The story of Indra's seduction of Ahalyâ is an old one born as a riddle from the Subrahmanya Mantras. The inner meaning of the so-called seduction I have tried to explain in the Essay on Ahalyâ in Vol I. In that story Ahalyâ is intended to be read as Aha-lyâ or Ahal-yâ. Here she should be read as A-halyâ, as indeed she is read so in Râm. VII. 30. As A-halyâ she signifies the unploughed forest land, the goddess of which is praised in *Rig-veda* X. 146 as Aranyânî, who in subsequent language is Vanadevatâ, the nymph of the forest. She is fancied to be *Rishi's* wife, as the *Rishi* performs his tapas in the forest. This nymph is a mental abstraction of the beauty of the forest scenery. But when such a beautiful hero as Râma is passing through the forest, the poetical fancy is as though the nymph assumed form in order to welcome him. On his way to Sîtâ who is the damsel found in the Furrow or cultivated land and residing in Janaka's town, our Râma necessarily passes through the country and its forest scenery, greeted by the forest nymph. Such is the happy touch the poet gives to Ahalyâ of the older story. That story must have existed in legends separately without any mixture of Râma's meeting Ahalyâ, until it was remodelled in the epic so as to receive that incident.

Visvâmitra then arrives at the sacrificial place of Janaka, and is very hospitably received. He introduces the princes to him and gets the huge bow to be brought out for being

handled by Râma. Thousands of Kshatriyas had tried in vain even to lift it up. It was the bow of Rudra himself, the god of gods (*Devadeva*). In the destruction of Daksha's sacrifice Rudra had that bow, and he threatened the Devas to thrash them with it because they would not allow him any bhâga, share, in the sacrificial oblations, but they propitiated him, and then the bow was deposited with King Devarâta, a remote ancestor of Janaka, and remained in the family as a heirloom. To the amazement of the large number of the Kshatriya princes present in the tournament, Râma very easily holds the bow in the middle, strings it and breaks it in the act of pûrana (setting the arrow at the bowstring and drawing it so as to make the bow bend (?)). Janaka becomes exceedingly glad at his finding a worthy husband for Sîtâ.

This huge bow of Rudra requires a word of explanation. The story about the destruction of Daksha's sacrifice seems to have arisen from Vedic legends about the Pravargya ceremony (*vide* the Essay on Pravargya in Vol. I). According to them, Sacrifice Man stands with his bow defying the Devas, but the white ants gnaw the bow string, and the bow springs and carries off the head of Sacrifice. The *Taitt.-Âranyaka*, I. 5, in identifying Sacrifice Man with Rudra, says about the bow that one end of it extended to the sky and the other rested on the earth, that this stringless bow called *Indradhanus*, is seen in the (rainbow) colours of the rain cloud, and that it is Rudra's bow. It is thus clear that the huge bow of Rudra, handled by Râma, who, phenomenally, is the Sun, is the rainbow, which is formed when the Sun is in the east or west with the rain cloud opposite to him, and therefore the fancy is as if the Sun is holding it to his front with his outstretched hand. Rudra, the Vedic Son God, is the celebrated bowman in the Vedas, and the object of making our young hero Râma handle Rudra's bow is to extol him as a second Rudra, or as even surpassing him by breaking it. The soon melting rainbow may well be fancied as broken.

As soon as Râma wins Sîtâ by wielding Rudra's bow, Janaka sends a message to Dasaratha, who in due time arrives with his other sons Bharata and Satrugna, and the marriage of all his four sons takes place in Mithilâ, Râma being wedded to Sîtâ, Lakshmana to Ūrmilâ, another daughter of Janaka, and Bharata and Satrugna to Mândavî and Srutakîrti, the daughters of Janaka's younger brother Kusadhvaja.

Taking his sons and daughters-in-law Dasaratha journeys back to Ayodhyâ. But to his dismay on the way Râma Jâmadagnya of Bhrigu's line, the famous Brâhman warrior that had annihilated the Kshatriya class, comes with Vishnu's bow and opposes Râma, telling him a story about it and Rudra's bow. Visvakarman manufactured two bows of equal strength, one for Rudra and the other for Vishnu. In order to test the relative strength of these gods, the Devas brought about discord between them and they fought. By the war-cry of Vishnu Rudra became inert and his bow yawned (*jrimbhitam*) (with a crack). Vishnu was thus found to be stronger. Rudra in anger made over his bow to Devarâta, the ancestor of Sîtâ's father Janaka, and thenceforward it remained with the Janakas, while Vishnu's bow remained with the Bhârgavas because Vishnu gave it to Râma Jâmadagnya's grandfather *Rikika*. With this story, this Râma, who is otherwise known as *Parasu-Râma* or Râma of the battle-axe, challenges our Râma thus: 'I heard of your breaking that bow. Here is this bow of Vishnu. Take it in accordance with the excellent dharma or usage of a warrior and wield it. If you can do so I shall give you (the honour of) a duel with me'. Our Râma handles the bow very easily and sets the arrow to it, seeing which the other Râma becomes quite inert and powerless, and recognises in him Vishnu himself. He should not stay long on the earth presented by him to Kasyapa (p. 357 *ante*), but as he has now become inert (and unable to go back to his place himself), Râma discharges the arrow, and with it the other Râma is shot back through the sky to his place Mount Mahendra.

It may be that this story did not form part of the original plot of the Râmâyana. Even if this was the case the addition must have been made not long afterwards. In the two epics in their present form the story of Parasu-Râma as the annihilator of the Kshatriyas is treated as an ancient one. This story of the meeting of the two Râmas seems to have been invented in order to extol our Kshatriya hero as having made even the Kshatriyântaka Râma quite powerless. The latter had become famous in the older legends as the disciple of Rudra himself in Dhanurveda, obtaining from him his battle-axe and other weapons, and our hero is made to eclipse him. Rudra is called Khandaparasu, having the cutting battle-axe, a name applied to Parasu-Râma also, because, it is said, he obtained the same axe from Rudra.* But as a riddle Khandaparasu may be taken to mean one who has the broken axe or weapon, a meaning which would apply well if the weapon broken is taken to be a bow, thereby making Rudra Khandadhanus. It may be from a play like this upon Rudra's name Khandaparasu that the story arose that he got his bow cracked.

THE AYODHYÂ-KÂNDÂ.

As stated in the preamble (p. 398 *ante*), the Sun Râma's marrying Sîtâ means his coming in conjunction with the golden star. But that conjunction cannot last long. Sîtâ must fall into the hands of the *full* Moon Râvana. To say that Râvana besieged and took Ayodhyâ and carried away Sîtâ would not be appropriate in respect of our hero of the solar line and of his 'Unconquerable' capital. Therefore the plot is to exile Râma to the wild jungles of the Vindhya range and there make an opportunity for Râvana's carrying away Sîtâ by stealth.

The exile is brought about thus: King Dasaratha makes preparation for installing his popular first son Râma as

* Khandaparasu in the Vishnu-Sahasranâma is explained by Samkarâ-kîrtya thus: 'Satrûnâm khandanât khandah parasur asyeti Jâmadagnyâ-kriter iti Khandaparasuh, Sivo vâ'

Yuvârâja. Bharata, the stepbrother of Râma, is absent at the time, having gone with *Satrughna* to his maternal uncle *Asvapati* of the *Kekayas* in the west. At the instigation of *Kubjâ* *alias* *Mantharâ*, a wicked ugly maidservant of Bharata's mother *Kaikeyî*, the latter goes to her husband the King, and asks him to exile Râma as a *Tâpasa* to the jungle for fourteen years and install her own son. Formerly she had accompanied her husband to the war of the *Devas* against the *Asuras*, and had nursed him and saved his life when he lay wounded and almost dead. Highly pleased with her he had offered to grant any boon she might choose, and she had said that she would choose it at some future time. She reminds him of his promise, and the poor old man feels compelled to grant her wish, as, notwithstanding his anger and sorrow, she is firm in binding him to his word. Râma gladly consents, as it is his duty to carry out his father's word. Refusing to stay behind, and clad as a *Tapasvinî* woman, giving away much of her jewelry in charity, his noble wife *Sîtâ* accompanies him. His affectionate brother *Lakshmana* also goes, permitted by his mother, the good *Sumitrâ*, who says to him: 'My darling! go gladly, regarding Râma as thy father, *Sîtâ* as myself, and the wilderness as *Ayodhyâ*.' Râma's poor mother *Kausalyâ* is overwhelmed with grief, but she has to put up with it, and she showers her choicest blessings upon him at the time of parting.

Broken-hearted *Dasaratha* dies shortly afterwards. *Bharata* and *Satrughna* return from the *Kekaya* country. *Kaikeyî*'s solicitude and exertion on behalf of her son was in vain. She had counted without the host, for *Bharata* stoutly refuses to be installed, and goes with almost all the population of *Ayodhyâ* to Râma in the forest in order to induce him to come back and be installed, now that the King had died. Râma happens to be at that time at the hill of *Kitrakûta*, the forests of which contain the hermitages of many *Rishis*, including *Vâlmîki*, the future author of the *Râmâyana*.

On the way Bharata makes a halt at the hermitage of *Rishi Bharadvâja*, who, by the power of his *tapas* or austerity, creates a sumptuous dinner for him and for the host of his followers. By his will *Apsaras* nymphs come and serve the food.

It is likely that even before the story of the *Râmâyana* arose, a place had come to be looked upon as the sacred place of *Rishi Bharadvâja* on the way to *Kitrakûta*. In the case of Bharata, the son of *Sakuntalâ* and the ancestor of the *Bhârata* line of kings in which the *Pândavas* and *Kauravas* are born, we have it stated in the *Mahâbhârata* that he was named Bharata because the heavenly voice told his father *Dushyanta* to (admit him as his son and) *maintain* him (*bharasva*).* This is simply a play upon Bharata as *bhrîta* means fed, maintained. Similarly our Bharata is fed and *Bharadvâja* is his feeder in a miraculous manner, because *Bharadvâja* means 'one who provides food.'

Râma is most grieved to hear of his father's death, but with all the entreaties of Bharata and the priests, including the family priest *Vasishtâ*, he refuses to return before the expiry of the term of the exile prescribed by his father. On the other hand Bharata also refuses to be installed king, and he goes back carrying on his head a pair of *Râma's* shoes, which he places on the throne and carries on the administration in its name, he himself becoming a *Tâpasa* like *Râma*, and staying at *Nandigrâma*, a place in the outskirts of *Ayodhyâ*, for he would not enter the city till *Râma's* return.

Let us make the Moon illustrate this. The Moon, placing on his head the *pâdas*, rays, literally feet, of the Sun as if they are the Sun's *pâduke* or shoes, carries on the government in the night during the absence of the Sun. Night has fallen over the kingdom of *Ayodhyâ* in the absence of its rightful heir *Râma*.

The quiet of the *Rishis* of *Kitrakûta* having been disturbed by the noise and bustle of *Bharata's* army of followers, and not liking to be found out and pressed again to return to *Ayodhyâ* before the term of the exile, *Râma* leaves *Kitrakûta* and goes to the hermitage of *Rishi Atri* and pays his respects to him. *Atri's* wife *Anasûyâ*, 'she who is free from envy,' admires the steadfast love and devotion of *Sîtâ* to her husband, and decorates her with divine ornaments and *Ângarâga*, the charming paint for body. This decoration of *Sîtâ* is adapted from the Vedic story as already explained. There Father *Prajâpati* decorates her. Here, most appropriately, the matron *Anasûyâ*, famed in the older legends for her sanctity, decorates our young heroine.

THE ARANYA-KÂNDÂ.

In order to protect the *Rishis* of *Dandakâraya* in the South from the ravages of the *Râkshasas* infesting it, *Râma* goes to the jungle of that place. At the outset he is encountered by *Virâdha*, a *Râkshasa* of huge body, who catches hold of *Sîtâ* and tries to run away with her. Attacked by *Râma* and *Lakshmana*, he leaves her, but runs away with them on his shoulders. But they cut off his limbs one by one (like men on a tree lopping off its branches) and kill him. *Virâdha*, it is said, was the *Ghandharva* *Tumburu*, son of father *Jaya* (victory) and mother *Satahradâ* (lightning), but he was cursed by his king *Vaisravana* to become a *Râkshasa* because he sought pleasure always in the company of the *Apsaras* nymph *Rambhâ*.

As among other things *râdha* means success, *Vi-râdha* may be the personification of non-success, overcome by *Râma* as a foretoken of his success in ridding *Dandakâraya* of its *Râkshasas*. But if *Virâdha* is 'non-success' or 'the contrary to success,' how can he be, at the same time, called the son of victory? The prefix *vi* applied to a noun

or adjective expresses not only the negation, but also sometimes the intensity or greatness, of what the noun or adjective means. Thus Vi-râdha is capable of two contrary meanings, which, nevertheless, would meet, if we suppose the poet to have looked upon 'non-success' or 'the contrary to success' when conquered and killed to be 'great success' itself, the son of victory, conquered, i.e., won, like the game shot in the chase.

In the forests of Dandakâranya Râma visits many *Rishis*, of whom those that are mentioned particularly are Sara-bhaṅga (who throws himself into the fire and departs to Heaven as soon as he sees Râma), Sutiṅś^m (with Agastya's Brother,* and lastly Agastya himself, from whom Râma obtains many divine missiles. As Agastya has been made the regent of the Star Canopus, the ornament of the southern sky, he is localised in ever so many places to the south of Âryāvarta.

A strange thing seen in Dandakâranya is the lake called Pañkāpsaras, the lake of the Five Apsaras nymphs, lured by whom a Muni named Mândakarni created this lake by the powers of his tapas. It has a submerged pleasure house, in which he is enjoying the company of the Five Nymphs, the sound of whose sweet music coming out from the water is heard by Râma, though they themselves and the Muni are invisible. It is said that the Devas Agni and others sent these nymphs to tempt the Muni and put an end to his tapas, the intensity of which had made them ill at ease. This Pañkāpsaras may be the lake of the five senses, the same which is otherwise called Pañkasrotombu in the *Svetâsvatara-upanishad* I. 5. The outer meaning of the Muni's being submerged in the water of the desires of the senses being plain, there may be an inner meaning also, indicating that the Muni, withdrawing his senses from the outer world, has employed them all to sing the

* His name is not given, so that from this fact Agastya's Brother has become proverbial as the Nameless.

glory of their One Truth, the Self, concealed in the lake of his heart.

The place where Râma makes his temporary abode in *Dandakâraṇya* is *Pañkavatî* (the place of the Five *Vata* trees), on the banks of the *Pampâ*,* either a lake or a part of the river *Godâvarî* itself which is mentioned as being near Râma's abode. Like *Pañkâpsaras*, *Pañkavatî* also may have some esoteric meaning.

In a part of *Dandakâraṇya* called *Janasthâna* there is a colony of *Râkshasas*, the chief of whom is *Khara*, a cousin of *Râvana*. This colony of *Râkshasas* belongs to *Râvana*, the *Râkshasa* king of *Laṅkā*. One day the ugly *Rakshasî* woman *Sûrpanakhâ*, 'she who has winnow-like big nails,' the sister of *Râvana*, assumes the form of a beautiful woman (for the *Râkshasas* are credited with power to assume any form they like), goes to *Pañkavatî* and asks the lovely *Kshatriya* princes, *Râma* and *Lakshmana*, to marry her. They of course reject her, and as she gets angry and goes in her own terrible form to beat them, *Lakshmana* disfigures her. In that state she goes to *Khara*, who sends fourteen powerful *Râkshasas*, but they are all killed by *Râma*. Then *Khara* himself sets out with his generals *Dûshana* and *Trisiras* and an army of fourteen thousand *Râkshasas*, but they are all killed by *Râma* singly, while *Sîtâ* witnesses the battle from a cave guarded by *Lakshmana*. Pleased with the valour of her husband *Sîtâ* embraces him. A *Râkshasa* named *Akampana*, meaning the swift wind, carries the news of the destruction of the colony to *Râvana*, and *Sûrpanakhâ* also goes to him. Hearing from her the matchless beauty of *Sîtâ*, *Râvana* matures his plan of carrying her away from *Râma*.

Jana-sthâna, the place of the tribe, race, or people, is a curious name applied to the colony of the *Râkshasas*. Whatever the fabulous *Pañka-janas*, the five tribes, of the *Rig-veda* meant, that name came to be utilized esoterically

* This seems to be formed like the word *Gaṅgâ*. Its water is so sweet that it is *Pampâ*, 'drunk and drunk.'

in the subsequent time. For instance, in Act VIII. of the *Mṛikkhakatika* drama it is said that the *Pañka-janas*, the woman, and the *Kândâla* should be killed. There, as explained by the commentator, the Five Janas mean the senses, the woman *Avidyâ*, and the *Kândâla* the *Ahamkâra*, egoism or pride. Esoterically, the forest of *Dandakâranya* as the place of both the *Rishis* and the *Râkshasas* should, I think, be located in the mind or heart itself, the place of both the good and bad inclinations, the latter molesting the former. Even there the Knower like the *Brâhman Muni* of *Pañkâpsaras* finds his secret place of spiritual calm and joy by withdrawing himself from the sensual world. This is victory won in a quiet manner, whereas the same Knower, pictured as the *Kshatriya* hero *Râma*, wins his victory in a martial manner.

Here, it is necessary to see who *Râvana* is from the esoteric point of view. He and the god *Kubera Vaisravana* are brothers, being the sons, by different wives, of the *Brâhmaṇ Rishi Visravas*. *Kubera* is the god of wealth and the lord of *Gandharvas*, *Yakshas*, *Kinnaras*, and others. His place *Alakâ* is in the *Himâlayas* to the north of India. He is sometimes spoken of as the lord of the *Râkshasas* also. This idea may have arisen from the *Taitt.-Mantraprasna*, II. 13, in which the *Kauberakas*, the followers of *Kubera*, are described as urged by *Raksho-Râja*, King of the *Râkshasas*, spoken of as *Brahmanas-putra*, the son of a *Brâhmaṇ*, and as saying to them, 'Kill these (men);' 'Take these (men).' The *Uttarakânda* says that *Kubera* formerly reigned at *Lanka*, but that *Râvana* drove him out, snatched his *Pushpaka-vimâna*, a wonderful conveyance capable of going in the sky at will, and became the king of *Lankâ*. This idea of *Vaisravana* as having an inimical brother must have been worked out from the *Taitt.-Âranyaka* I., 30. *Vaisravana*, it is said there, has *Mâyâ Tvâshtri* (created by, or daughter of, *Tvashtri*). He is *Râjâdhirâja Mahârâja*, the great king of kings, and *Kâmesvara*, lord of desires, bestowing the objects of desire, wealth and food to his supplicants. He is said to have his

town on Sudarsana, Krauñka and Maināga mountains. Then comes this curious saying about his brother :

Yas te vighâtuko bhrâtâ
mamântarhridaye sritah,
tasmâ imam agrapindam juhoti,
sa me 'rthân mâ vivadhî.

That hurtful brother of thine who lurks within my heart, to him is this first pinda-offering ; may he not destroy my objects.

It looks as if the aforesaid hurtful brother has been developed into Râvana as a terrible rival brother of Kubera Vaisravana, and made exclusively Rakshorâja, while Vaisravana is made to shrink into a king of only the Gandharvas, Yakshas, and others. The terrible lordship over the Râkshasas goes away from him appropriately to his Vighâtuka or hurtful brother, and their mutual opposition is shown in their localities also, for while Kubera's place is on the Himâlayas at one end of India in the north, the place provided for Râvana is the island of Lankâ at the other end in the south.

Both Vaisravana and Râvana are considered to be patronymics derived from Visravas *alias* Visravana and Ravana.* Ravana means the crier or maker of noise. The Paurânik view is that Râvana is both 'the crier' and 'one who makes the world cry' (Râvano loka-râvanah). About the former meaning there is a story in the Uttarakânda to the effect that when Râvana lifted up Mount Kailâsa in order to hurl down the god Siva from it, the latter became so weighty that the mountain sat down again imprisoning Râvana's hands under it, so that he had to cry for a long time in praise of Siva before his hands were released.†

* Under Raghuvamsa X. 48 Mallinâtha explains the name of Râvana thus :

Visravasah apatyam pumân iti vighrahe Râvanah. Visravahsabdât sivâditvâd ani Visravaso Visravana-Ravanâvity antargana-sûtreṇa Visravahsabdasya vrittivishaye ravanâdese Râvana iti siddham.

† About Kailâsa, kilâsi, fem. of kilâsa, occurs once in the Rig-veda, V. 53, 1, where Prof. Max Müller takes it to mean the spotted deer of the Maruts, and puts the query : " Does Kailâsa come from the same source ? " In the subsequent Sanskrit, kilâsa has come to mean leprous. Is this

Be this as it may, Vaisravana's hurtful brother *lurking in the heart* is most likely to have been utilized in the epic to represent esoterically the demon of Kāma, Desire, the root of the Samsāric state, of which the Moon is fancied to be the lord, for there is the Upanishadic idea of the Path of Light to the Sun and onwards from which there is no return to Samsāra, and of the Path of Smoke leading to the Moon from whom the soul is hurled down for rebirth over and over. In that idea the Sun and Moon, the lords of day and night, must be taken to be used as metaphors for knowledge, righteousness and the sinless path on the one hand, and for ignorance, selfishness and the path of sin on the other. Thus Rāvana, the metamorphosis of the Moon, seems to represent Kāma. He is Dasagrīva, having ten heads, which probably represent the ten indriyas, senses.* To suit the ten heads he has twenty shoulders, required no doubt for grasping the objects of his desire. His wife, as written in the Madras copies, is Mandodarî (having a belly full of creams?), but, as written in the Calcutta copies, Mandodarî, having a big belly. But this ugliness suggested by the name is negated by the

owing to the white spots of leprosy making one suffering from it *spotted*? But the Vâkaspatya derives Kailāsa from kelāsa, crystal, to which the snow-clad mountain seems to have been likened. But among other things the Sun is a form of the god Siva. The clouds in the sky are either his riding bull or his crystalline mountain on high, a steller counterpart of which may be fancied in the Milky Way. If, as I have thought, Rāvana is the Moon, the phenomenon of his encountering the Sun can only happen on the new moon day. On that day, according as the poet fancies, the Moon is either killed or punished by the Sun in some manner or other. On that day all the rays or hands of the Moon are locked up under the Sun and not visible to us, and the fancy is as though the Moon tried to hurl down the Sun from his high place in the sky, but had his hands locked up.

* Vedântākārya, one of the ablest Pandits of Rāmānuja's school, quotes in one of his works this verse about Rāvana :

Dasendriyānanam ghoram yo manorajanikaram
Vivekasarajālana samam nayati yoginām.

This means that Rāvana represents mind as the Rākshasa rajanikara, prowling in the night (of ignorance), and having the ten senses as his heads. Him Rāma kills with his arrows of wisdom for the benefit of the Yogins.

description of her as a very beautiful woman. This riddle may mean that she is beautiful to her husband, but ugly to the knower. She may be taken to represent *Mâyâ alias Prakriti*, for the *Uttarakāṇḍa* makes her the daughter of *Maya*, the fabulous architect of the *Asuras*, and her mother is the *Apsaras* nymph *Hemâ*.* *Râvana* conquers the gods of the eight directions, and has, in addition to *Mandodari*, several beautiful women brought from all parts of the world for his pleasure.

Therefore, this amorous demon *Râvana*, hearing the matchless beauty of *Sîtâ* lays his plan of carrying her away by deceit, for he feels he cannot face her heroic husband who singly destroyed the *Râkshasas* of *Janasthâna*. On the part of *Râma* also his work is not finished by the destruction of *Râvana's* force at *Janasthâna*. By destroying them he has simply lopped off a tree which is capable of sprouting again, having its root deep in the ground. That root is *Râvana*, located in his sea-girt island, the most difficult place for access in the sea of the heart or mind, many times more inaccessible than a jungle like *Dandakâaranya*, for *Kâma* is an enemy who is *Durâsada*, difficult to be approached or overtaken (*Gitâ* III., 43). In the older legends the *Asuras* are stated to hide themselves in the waters of the sea, come out unawares, and molest the *Devas*. It is simply as a variation of this idea that a sea-girt island is made the home of *Râvana*, and except *Laṅkā* or *Ceylon* there is no island near *India* fit for the location of a king like him.

We saw in the *Bâlakāṇḍa* that the *Râkshasa* *Marîka* shot into the sea by *Râma's* arrow did not die. It is now revealed that he is the maternal uncle of *Râvana*. He is a master of disguises and has become a *Tâpasa* at a place called *Gokarna*. In spite of his unwillingness to come in contact with *Râma's* arrow again, he is prevailed upon by

* The *Agastya-Rāmāyana*, I am given to understand, makes *Mandodari* the adopted daughter of *Maya*, but the real daughter of *Mandûki*. This must have been suggested as a myth from the word *manda* in *Mandodari*.

Rāvana to assume the form of a fascinating deer whose skin is dazzling with precious stones. Seeing this deer, Sītā wishes to have it caught or killed, so that she might preserve its precious skin as a curiosity. Rāma says that the animal may be a Rākshasa in disguise ; but still as Sītā repeats her wish, he hunts it, leaving Lakshmana to guard Sītā. The deer runs now close to Rāma and anon far off, so that he is lured away to a great distance, and when at last he shoots it, it falls down in its own huge Rākshasa form and dies crying out: 'Alas ! Sītā ! Alas ! Lakshmana !' Hearing this, Sītā fears that Rāma himself is in danger, and in spite of Lakshmana's unwillingness, she insists upon his going to the succour of Rāma. Rāvana takes that opportunity of her being alone, assumes the form of an ascetic, begs for alms, gets it, and then revealing his own form, carries her away by force in a chariot flying in the sky. The brothers come back to grieve over her loss, and search for her in vain in the neighbourhood.

Mārīka seems to be the personification of *vishaya-mrigatrishnā*, the mirage or illusion of the senses, and of deceit. And this Mārīka comes in the form of the *Mriga* or deer, evidently because the mirage is called *Mrigatrishnā* and *Marīkikā*. * The mirage deludes the thirsty deer, and luring it farther and farther is as it were the never allayed *trishnā*, thirst, of the *mriga*. To suit the idea of hunting after the illusion of the sensual objects, it is exhibited as the mirage deer Mārīka.

There may also be a concealed meaning in Mārīka's place Gokarna. Gokarna means the cow's ear ; and as *go* and *bhū*, the earth, are synonymous, and as *Vasudhāstrotra*, the ear of the earth, is a name of *Valmīka*, the anthill, † the so-called *Tapasvin* of Gokarna is indicated to be the venomous, crooked-going (*jihmaga*) snake of deceit hiding in the anthill. †

* *Marīkikā* is from *marīki*, ray, for the mirage is produced by the action of the solar rays on the sand.

† There are sacred places called Gokarna having *Sivaliṅga* worshipped under the name of *Gokarnesvara*. There Gokarna must have had some

Phenomenally, the deer *Mârîka* hunted and killed by Râma may be the Orion-deer, as the *Râmâyana* likens the deer to the *Nabhashkara Târâmrîga* or Starry Deer moving in the sky. The *Râmopâkhyâna* also (*Mahâbhârata*, *Aranya-parvan*, adh. 277) likens Râma hunting the deer to Rudra hunting the *Târâmrîga*. When that Deer is killed, and when the golden star *Sîtâ* rises heliacally on her way to the acronycal point, the Moon *Râvana* has carried her away.

At the dastardly act of *Râvana* all the beasts and birds of the forest over which *Sîtâ* had spread peace by her angelic presence are put to fright, running madly in the same direction in which she is being carried away. Even they are touched by her cries, and among them there is at least one creature that can overtake and attack *Râvana* even in the aërial path in which his chariot is going. That creature is a huge *Gridhra*, eagle, called *Jatâyus* or *Jatâyû*. To intensify his interest and sympathy for Râma it is said that he was the friend of Râma's father and had made his home in a *Vata* tree near *Pañkavatî*, and that Râma and *Sîtâ* had made his acquaintance. When *Râvana* is carrying away *Sîtâ*, this eagle opposes him and fights with him, but falls down mortally wounded, lingering until Râma happens to come there and learns from his broken words and gestures that the enemy has carried away *Sîtâ* towards the south. Râma performs the cremation ceremony over the

other esoteric meaning than the abode of the real serpent. Likening the flame of *Agni* to the ant-hill, *Agni* is in it like a hissing serpent (pp. 330, 331 *ante*). Likewise, in the case of *Vishnu*'s bed-serpent *Sesha* and *Siva*'s serpents with which as *Nâgabhûshana* he has adorned himself, there may be some concealed meaning. In the *Sarpabali Mantras*, *Taitt.-Sam.* IV. 2, 8, the serpents are said to be in the solar rays also (*ye vâ Sûryasya rasmi-shu tebhyah sarpebhyo namah*). This seems to be due to the fancy that the *rasmis*, ropes, rays, of the Sun are as it were the rope-like snakes. The Sun is called *Valmîka*, Ant-hill, evidently because he is the abode of the rays likened to snakes (*vide* note on p. 121 of Vol. I.). The Sun is imbedded in his rays, or is adorned by them, and both *Vishnu* and *Siva* have the Sun as one of their forms or stations. Therefore, *Gokarnesvara* may have been a representation of the Upanishadic *Purusha* in the Sun, the Supreme Self of Light, Knowledge.

body of his father's friend and thereby makes his soul go to heaven. He then leaves the place with Lakshmana in search of Sîtâ.

Further on in the *Kishkindhâ-kânda*, when Sampâti the elder brother of Jatâyû turns up in order to help the Vânaras to discover Sîtâ, a remarkable story is told about the previous life of these brother eagles, and that story, as we shall see there, indicates Jatâyû and Sampâti to be respectively either Budha (Mercury) and Sukra (Venus), or Sukra and Brihaspati (the planet Jupiter). The fancy of Jatâyû's encounter with Râvana seems to be phenomenally this: When the Moon as the regent of *Mrigasiras* is carrying away the heliacally rising Sîtâ to the acronycal point, Jatâyû, who is either Budha or Sukra, both of whom are planets moving near the Sun, is fancied to have tried to prevent the Moon in vain.

Passing on to the jungle called *Krauñkâranya*, Râma and Lakshmana meet with a hideous Râkshasî woman named *Ayomukhî* (iron-faced) in a mountain gorge enveloped in darkness. Lakshmana disfigures and drives her away. She probably represents Night.

Further on they fall into the clutches of a huge Râkshasa named Kabandha with his head and mouth in his chest and with very long arms with which he would catch the object of his prey by a sweep and put them into his belly. They cut off his arms, whereupon he says to them that he was as beautiful as the Sun, Moon, and Indra, and obtained longevity from the god *Pitâmaha*, that in a fight with Indra the latter jammed his head down into his chest, and that as he molested a *Rishi* named *Sthûlasiras*, he was cursed by him to be a Râkshasa until he should see them. At his request, Râma cremates his body, when from the fire there rises up a well-clad and well-ornamented being seated in a *Vimâna*, and tells Râma to go to the Vânara King *Sugrîva* for help to regain Sîtâ.

Kabandha is a name of the headless *Râhu*, the eclipse. *Rishi* *Sthûlasiras*, the Big-Head, is probably the Sun

molested by the eclipse. Similarly our Râma undergoes the eclipse and emerges from it. Râhu is the darkness caused by the intervention of the moon of the new moon day that causes the solar eclipse, but afterwards the same moon rises from the flame of the solar fire as the renewed moon of the bright fortnight.

As directed by Kabandha, the brothers go to the former hermitage of *Rishi Matamga* and his disciples, situated on the *Pushkarinî* or lotus pond called *Pampâ*, near which on Mount *Risyamûka* in *Matamga's* forest is the residence of *Sugrîva*. The *Rishis* of the hermitage had departed to heaven, leaving a *Tâpasî Sramanî* woman, *Sabarî*, to receive Râma and show hospitality to him, and then go to heaven herself. Accordingly, *Sabarî* prostrates before Râma and *Lakshmana*, receives them, offers to them the fruits of the forest collected by her, and then, kindling a fire, throws herself into it, and goes to heaven.

The *Sramana* ascetics existed even before the rise of Buddhism (p. 215 *ante*). *Sabara* was the name of a wild people, identical probably with *Kirâta*, living chiefly by hunting. Therefore the god *Rudra*, the bowman and hunter of the Vedic literature, is sometimes described as hunting in the form of a *Kirâta*. In the *Mahâbhârata* a boar Asura called *Mûka* is stated to have been shot both by *Arjuna* and a *Kirâta*, who at last reveals himself to be the god *Rudra*.* The name of *Sabarasvâmin* borne by the celebrated *Brâhman Mîmâmsaka* must have been the name of *Rudra* as the hunter. It is likely that the country where the poet of the *Râmâyana* has located *Sugrîva* was known to him as the country of the *Sabaras*, and as Râma is now passing through the forest scenery of that wild country, *Sabarî* may be viewed as the personification of the forest nymph *Vanadevatâ* of that country, welcoming Râma with hospitality, like *A-halyâ* (p. 403 *ante*). The only difference between *Sabarî* and *Ahalyâ* is that, as *Ahalyâ* is portrayed as the wife of an *Âryan Brâhman Rishi*, Râma as the

* This episode of the *Mahâbhârata* is made the subject of the *Kāvya* called *Kirâtârjuniya*.

Kshatriya is made to salute her, while Sabarî, portrayed as a woman of the Sabara class, is not saluted by him, but she herself salutes him.

According to Apte's dictionary and also the Vâkaspatya, *Mâtamga* means not only the lowest class *Kândâla*, but also the *Kirâta*. It is therefore noteworthy that the *Rishi* of Sabarî's place is named *Matamga*, a name from which *Mâtamga* is derived. *Mâtamga* is a name of the elephant, meaning 'roaming at will,' roaming like intoxicated. When the *Kandâlas* were called *Mâtamgas*, it must have been by reason of their getting intoxicated by Toddy drinking, and the Sabara or *Kirâta* also must have been a drinking class to be called *Mâtamga*. The Vâkaspatya derives *Matamga* from mad,* to be intoxicated by drink. According to it, *Matamga* means also the rain cloud. This can only be in a metaphorical sense, likening the rain cloud to madagaja, the elephant in rut exuding the juice from its temples.

The Mahâbhârata, Âdiparvan, adh. 71 (verses 31—35), speaking about the greatness of Visvâmitra, says that there was a Râjarshi or a pious king named *Matamga* who supported Visvâmitra's family in the time of distress, got *Vyâdhatâ*, the state of a *Vyâdha*, and (yet) performed a sacrifice (even in that state) under the auspices of the priesthood of Visvâmitra, afraid of whom even the god Indra was obliged to go and drink the Soma of that sacrifice. *Vyâdha* is another name for *Kirâta*. There can be no doubt that King *Matamga* is identical with King *Trisanku* who, according to the Râmâyana, gets *Kandâlatâ*, the state of a *Kandâla*, and who in that state performs a sacrifice with Visvâmitra as his priest; and the *Harivamsa* says of *Trisanku* that he supported Visvâmitra's family in the time of distress. I have tried to show in Vol. I. that the riddle of the sacrificer *Trisanku's* *Kandâlaship* means his high distinction as the performer of a sacrifice in which the sacred Soma, whose

* 'Mâdayati anena mada-sûgak, dasya tañ.'

exhilaration is so much praised in the *Rig-veda*, is drunk. The Brâhman as well as the Kshatriya drinks his Soma in the sacrifice, and so, as a paradoxical riddle, he is the drinking *Kandâla*, *Sabara*, *Kirâta*, or *Vyâdha*.

In the *Mahâbhârata*, *Sabhâparvan*, adh. 8, verse 29, a *Rishi* named *Matamga* is mentioned along with *Agastya* and others. The name as applied to a Brâhman *Rishi* must have arisen in the sense of the drinker of the sacrificial Soma, or one who is exhilarated by drinking the Supreme Self, the Juice of Joy. The knower renouncing the world and retiring to the forest, there to hunt and get his Brahman, and drink his spiritual drink of *Brahmânanda*, is, as a riddle, *Vyâdha* and *Matamga*, the man of the hunting and drinking class.* We do not know whether *Matamga* was regarded as their tribal *Rishi* or *Guru* by the *Sabaras*, *Kirâtas* or *Mâtamgas*, and whether that was the reason why his locality was placed in the forests of their country.† *Râma* hears only stories about him, for it is said that he departed this world previous to *Râma*'s arrival.

Sugrîva and his people who are said to have inhabited what appears likely to have been known as the country of the *Kirâtas* or *Mâtamgas* are described in the *Râmâyana* as *Vânaras*, monkeys. *Vânara* means 'belonging to the forest.' Simply in that sense the people of the jungly country of the *Kirâtas* may sometimes have been called

* In the *Mahâbhârata*, *Anusâsanaparvan*, adh. 27—29, it is said of a *Rishi* *Matamga* that he was a *Kandâla* by birth, but on his death became a being called *Khando-deva*, entitled to respect without detriment to the respect due to the Brâhman and Kshatriya classes, and worshipped by the females. He can travel in the sky at his will, assume any form and enjoy any pleasure he might wish, with his fame spread everywhere. Is he the moon *Kandra* as Soma, the lord of drink, and as inspiring the desire of love?

† There are living instances of some of the classes other than the three *Dvijas* claiming descent from certain *Rishis* and gods. For instance the *Byâdars* (from the Sanskrit *Vyâdha*) who rose to power as the *Pollegar* chieftains claim descent from *Rishi Vâlmiki*.

Vânaras by the people of Âryāvarta.* The poet of the Râmâyana may have known that the Vânaras were men of the jungly country. But he has served the purpose of the fantastic and marvellous side of his story by depicting Sugrîva as a real monkey, and his Vânara army as consisting of not only all kinds of monkeys, but also *Rikshas*, bears, both of whom have some resemblance to man. Thus the poet has brought these man-like denizens of the forest within the etymological meaning of Vânara, 'belonging to the forest', although in *rûdhi* or conventional use Vânara means the monkey only. Indeed the etymological meaning of Vânara is so wide as to include all the animals of the forest, and it is noteworthy that the names given by the poet to some of the monkeys under Sugrîva are names of certain wild animals, those names being Kesarin (lion), Sârdûla (tiger), Gaja (elephant), Gavaya (wild ox or buffalo), Sarabha (a kind of deer). The so-called Vânaras of the Râmâyana are gifted with supernatural powers. In fact they were, the poet says, the *Amsas* of the different gods born in order to render help to Râma, and of them Sugrîva is the *Amsa* of Sûrya, the Sun. In the next Kânda, when explaining the story about the antecedents of Sugrîva and his elder brother Vâlî, the *Amsa* of the god Indra, the rainer, I shall try to show that these brothers are respectively Agni and Soma.

THE KISHKIMDHÂ-KÂNDÂ.

Râma goes to Sugrîva and finds that Sîtâ had dropped down most of her ornaments tied in a cloth so as to fall among the Vânaras, and that Sugrîva had carefully secured

* There are the Nâgas. Derived from naga, mountain, they would mean mountaineers. They may have been snake-worshippers also, more than any other tribes. Whatever was the reason of their being called Nâgas, the force of the word nâga as meaning the snake was so great that we have in our Purânic literature very fabulous accounts of the Nâgas, who are sometimes described as living in the Pâtâla or infernal region, an idea which may have been derived from the underground holes of the snakes, and sometimes called Uragas and included among the Gandharvas, Siddhas, Yakshas, Kinnaras, Vidyâdharas, Rakshas, &c., travelling in Vimânas in the sky.

the bundle. Before helping Râma, Sugrîva himself is to be helped first, for he too has been deprived of his wife and is in exile like Râma under the following circumstances. His elder brother Vâlî was the king of the Vânaras with his queen named Târâ and his town called Kishkimdhâ. A demon named Dandubhi came as a buffalo and challenged Vâlî to a single combat. Vâlî fought with him, killed him, and swung his body in the sky. It fell near the hermitage of *Rishi Matamga*, who cursed Vâlî to die if he should set his foot any more within the precincts of his forest. Then Dandubhi's son Mâyâvin came in the dead of night and challenged Vâlî, who readily went out to meet him. Seeing Vâlî going alone, his affectionate brother Sugrîva followed him. Seeing these two, Mâyâvin ran into a cave. Placing Sugrîva outside, Vâlî went in and did not return for a year, at the end of which blood came splashing to the mouth of the cave. Thinking that Vâlî was killed, Sugrîva blocked the mouth of the cave with a huge rock to prevent the demon from coming out and killing him also. He installed himself as king in the place of Vâlî. But the blood was of the demon killed by Vâlî, who with some difficulty burst open the mouth of the cave and came out, and although Sugrîva explained his act, Vâlî believed that Sugrîva shut him up in order to bring about his death and usurp the throne himself. So he beat his brother and turned him out, depriving him of his wife named Rumâ. Thus turned out, he has been living in exile in *Matamga's* forest, which, in consequence of the *Rishi's* curse, Vâlî dreaded to enter.

Râma and Sugrîva become allies on condition of Râma's helping the latter in killing his powerful brother Vâlî and getting back his wife Rumâ and the kingdom of the Vânaras, and then of Sugrîva's placing himself and his army at the service of Râma for regaining Sîtâ. But to make sure of Râma's ability to kill Vâlî, Sugrîva asks Râma to swing the body of Dandubhi which is still lying there. He swings it with such force that it falls at a great

distance. But as the body had dried up and become lighter, Rāma undergoes another test, that of shattering seven big Sāla trees grown in a line by discharging a single arrow at them. There may be some esoteric significance in these seven trees. Then Sugrīva challenges Vālī to a single combat, but is worsted in each encounter. At last, as the two brothers are exactly alike, Sugrīva is made to wear a garland and sent again to the fight, and when he is being overpowered by Vālī, Rāma discharges an arrow from a place where he is not visible to Vālī, who, mortally wounded, blames Rāma for hitting him without giving him an opportunity to fight with him. On the death of Vālī, Rāma sends Lakshmana into the town of Kishkindhā to instal Sugrīva as king of the Vānaras and Vālī's son Aṅgada as their Yuvarāja. But restored to the luxuries of royalty, Sugrīva gives himself up to pleasure in the embraces of Rumā and Tārā, and sleeps over Rāma's business until Lakshmana threatens to punish him. Thus roused, he sends troops of Vānaras in different directions to find out where Sītā is.

Sugrīva, an incongruous name to a real monkey, means 'one who has a good face,' and Vālī 'one who has the tail.' I would take these brothers to represent Agni and Soma respectively. In the Vedic literature Agni is called the mukham, * face, mouthpiece, of the gods, the first of them all, carrying oblations to them. He is well known as Rakshohan, the killer of the Rakshas, demons (Rv. X. 87), and Anīkavān, having an army. He is therefore a fit being to be utilized for helping Rāma in killing the Rākshasas of Laṅkā. His wife, whose name Rumā seems to be a word coined from the root ru, to cry or sound, may represent the exclamation Svāhā, well-known as the personified wife of Agni. Soma is dakṣho rasaḥ, the liquor of strength (Rv. IX. 61, 18), and one of his epithets is Hari (Harir vaneshu sīdati—Rv. IX. 7, 6), tawny in colour,

* Cf. the Mantra : Agnir mukham prathamō Devatānām, &c., quoted at p. 1 of Dr. Haug's translation of the Ait.-Br.; also Taitt. Br. III. 7, 1, 8 : Agnim Devatānām prathamam yajet, Agnimukhāḥ eva Devatāḥ prīṇāti.

a word which among many things means the monkey also. With his form as the tail-like Soma creeper, he is as it were Vâlî. Târâ, the wife of Vâlî, means 'star'—a name which reminds us of Brihaspati's wife Târâ, who, as the sweetheart of the Moon and the mother of Budha *alias* Rohineya, is the star Rohinî. The Arani wood used in generating Agni by attrition and the firewood maintaining the fire, and likewise the Soma plant from which the Soma juice is extracted, are the products of Vana, forest, and therefore Agni and Soma may well be fancied to be Vânaras, foresters, and as a riddle, monkeys.

Râma having lost his wife in the forest, what better ally can the poet find for him in the forest than Agni? In politics it is the usual practice of one king having to fight with another to side with any of the claimants to the throne of the intermediate country through which the way lies and secure his help, and so the poet has so well arranged the antecedent feud between Vâlî and Sugrîva as to make the latter a fellow ready for mutual sympathy between himself and Râma. Therefore, siding with Sugrîva, Râma kills Vâlî. It is the fate of King Soma to be beaten and squeezed, and we have seen in several stories how the Moon Soma is metamorphosed as Asura or Daitya and killed by Vishnu. Although the plot conceived in the line of politics necessitated the killing of Vâlî in order to make Sugrîva the ally of Râma, still in Ângada who is installed as Yuvarâja his father seems to be reproduced. Ângada means 'one who gives up his body'—a name which may well be given to the Soma plant as well as its alter ego the Moon Soma, who gives up his body to be eaten as the sacred Soma food by the gods in the dark fortnight. He is Ângada devoting his body to the service of the Sun Râma.

Accordingly, Prince Ângada is placed by Sugrîva at the head of the troop of Vânaras sent to the South in search of the whereabouts of Sîtâ. But as it would detract from his position as a prince and from his command of men and resources to say that he himself went to Lankâ as Râma's

messenger to Sîtâ, a subordinate Vânara is selected for that work, and he is Hanûmân. But Hanûmân's exploits as the messenger jumping across the sea to Lañkâ, comforting Sîtâ in her distress there, and doing many wonderful works, made him so great a favourite Vânara with the masses hearing the Râmâyana that they began to worship his image throughout the length and breadth of India, so that he has surpassed in popular fame even his King Sugrîva and Prince Ângada.

In his wonderful exploits Hanûmân seems to be another metamorphosis of the Moon. His parents are the monkey Kesarin (lion, probably a metamorphosis of the Sun) and Añjanâ (collyrium black, probably a personification of night), and he is born as the *Amsa* son of Vâyû, the god of wind, because he has to jump over the sea through the sky like wind. To account for the name of Hanûmân, 'having (protruding) jaws,' it is said that as soon as he was born, he took the Sun for a fruit and jumped up like another Râhu, the eclipse, to catch him, that on Râhu's complaining to Indra that his own function of catching the Sun was being usurped by this monkey, Indra with his Vajra weapon dealt a blow on his jaw so as to disfigure it and hurl him down lifeless, that seeing his son killed, Vâyû got angry and withdrew breath from all, that Brahmâ pacified Vâyû and resuscitated Hanûmân, and that the Sun god gave a hundredth part of his *tejas*, light, to him together with knowledge of all the *Sâstras*.* What more do we want to indicate that Hanûmân is the Moon?

While Hanûmân and the other monkeys are searching in the jungles of the Vindhya mountains, they get fatigued and thirsty, and enter a den called *Rikshabila* (bear's den) from which aquatic birds are coming out. Groping in the dark for a while, they find in the cave a beautiful forest in which everything is golden, and a pond of clear water, in which they quench their thirst. Maya, the architect of the Dânavas, had built this den and lived in it with the Apsaras

* This story is stated briefly in Râm. IV. 66, and in detail in the Uttarakânda, sargas 35 and 36, as counted in the Madras copies.

nymph Hemâ. But Indra killed him, and then the place becomes the abode of a beautiful, brilliant Tapasvinî damsel, named Svayamprabhâ, self-shining. Hanûmân and others not finding the way out, see Svayamprabhâ, without whose help no one entering the den could go out alive. She tells them to close their eyes, and by the time they open them and see, they are outside the den. As *Riksha* means not only the bear, but also star, we may take *Rikshabila* to be the Day in which the *Rikshas*, stars, hide, as if it is their den, and Svayamprabhâ to be the brilliant Lady of daylight. The Moon Hanûmân enters the day-den on the new moon day, closes his eyes, and by the time he opens them and sees us on the evening of the second day of the bright fortnight he has come out from the day-den.

Finding Sîtâ nowhere in the Vindhya jungles, the Vânaras are talking of how the eagle Jatâyû was wounded and died in the service of Râma, and how they too should fast and die rather than go back to Sugrîva without finding where Sîtâ is. Hearing this, an old wingless eagle named Sampâti crawls forth to them, much agitated by sorrow, for he is the elder brother of Jatâyû, and had not till then heard of the latter's death. The previous history of these eagles is this. In the olden time, on the killing of *Vritra* (by Indra in the Deva-Dânava battle), these two birds flew up, each vying with the other, to reach the Sun first. They went up so high that the Sun looked as big as the Earth, and Jatâyû, the younger of them, was unable to bear the burning heat of the Sun. Out of brotherly affection Sampâti sheltered him under his wings, with the result that the wings were burnt up, and he fell down on the Vindhya mountain. He lay senseless for six nights, and then crawled down to the hermitage of his well-wisher *Rishi Nisâkara*, who foretold him that he would see Râvana carry away Sîtâ, and that by giving that news to the Vânaras that would come in search of her he would regain his wings. In course of time the *Rishi* died and departed to heaven. Sampâti crawled up to the summit of the Vindhya mountain, and, as foretold, he saw one day Râvana carrying away the crying

Sîtâ in the sky. With his eagle eye he could see far, and in his flying excursions he had often seen Râvana and his place Lankâ. Having conveyed this information, Sampâti advises the Vânaras to go to Lankâ and find Sîtâ there. He asks them to take him to the riverside, where he bathes and offers funeral water to his departed brother, and regains his wings. Then the Vânaras go to the shore of the southern sea, and elect Hanûmân to jump across the sea to Lankâ.

Seeing that the eagles are described as having flown so near to the Sun, and that one of them falls down to the hermitage of *Rishi Nisâkara*, which is clearly a name of the Moon, it is most likely that, like the Sun and Moon, they too are some heavenly bodies. As already stated (p. 418 *ante*), these birds, Sampâti and Jatâyû, are either the planets Sukra and Budha, or Sukra and Brihaspati.

As regards the first of these two alternatives, I would explain the story thus. Budha (Mercury) is the planet nearest to the Sun. He is for the most part merged in the Sun's Jatâ hair, consisting of the dawn, day, and evening lights. From this fact Jatâyû, 'the creature of the jatâ', may have been coined as a fit paroksha or suggestive name for Budha. As he is thus always flying about the Sun, the fancy is as though his object was to reach the Sun. The next near planet to the Sun is Sukra, bigger in appearance than Budha, and therefore fancied to be his elder brother. He too is seen flying about the Sun, and in conjunction with Budha oftener than Mars, Jupiter and Saturn, and so the fancy is that he is Sampâti, 'flying together,' with Budha, as though he vied with him to reach the Sun. But in course of time he is detached from Budha and seen as the Evening Star in the lap of night, even after the disappearance of the twilight and the setting of Budha below the western horizon. This phenomenon is read as though, unable to bear the fire of the Sun's light, he fell down from the company of his brother into the lap of night, the home or hermitage of the lunar *Rishi Nisâkara*.

As regards the second alternative, it is necessary to take notice of what appears to be another view of the story. When repeating the story to Jâmbavân, to whose presence he is brought by the other monkeys, Sampâti says, in Sarga 62, that it was his son Supârsva, who was his support during his wingless state, that saw Râvana carry away Sîtâ, and that on hearing that news from Supârsva he chided him for not fighting with Râvana and rescuing Sîtâ from him. This contradicts the version given in Sargas 58 and 59, which makes Sampâti himself witness the event without any mention of his son. Sarga 62 seems to be a later addition, but whoever was its author, there must be some meaning in his introducing Supârsva. I think that he must have viewed Sampâti and Jatâyû to be the planets Brihaspati and Sukra, and metamorphosed the planet Budha as Supârsva, the son of the former. The two bright planets Brihaspati and Sukra are brothers, vying, as it were, with each other for solar conjunction, but in course of time the former, whose orbit is larger, falls completely into the lap of night, while the latter remains either as the Morning or Evening Star near to the Sun, and is never seen at midnight.

The original story seems to have arisen by viewing Sukra and Budha as brotherly birds, while in the subsequent story those birds are changed into Brihaspati and Sukra, making Brihaspati and Budha father and son. In doing so, the author of the subsequent story was probably under the influence of another story which had become popular, and according to which Budha is the son—the Kshetraja son—of Brihaspati.*

* I have tried to explain that story in Vol. I., p. 210. Brihaspati of that story seems to be the Sun with Budha (Mercury) as his Kshetraja son born to the Moon, because Budha, as the planet nearest to the Sun, is for the most part in the Sun's light, and because getting solar conjunction oftener than the other planets he resembles in that respect the Moon who gets solar conjunction every new-moon day. The fancy, therefore, is that Budha was born to the Moon, and allotted to the Sun as his Kshetraja son. And the planet Jupiter was named Brihaspati evidently because it was poetically fancied to be the Sun in miniature, while the other bright planet

Apte's dictionary says that *Jatāyu*, the friend of *Dasa-ratha*, "once saved his life while he was thrown down along with his car by Saturn, against whom he had proceeded when a drought, said to be caused by the planet, well-nigh devastated the earth." It is not stated in what *Purāna* this story occurs. It must be much later than the *Rāmāyana*. But the author of it must have known *Jatāyu* to be a beneficent planet, either *Sukra* or *Budha*, and therefore it is said that he counteracted the malevolent planet Saturn. This may be compared with the verse ending with "*rakshaty enam tu Budha-yogah*" in the first act of the *Mudrārākshasa* drama.

Having emerged from *Rikshabila*, the star-hiding cavern of Day, and learnt from the Evening Star *Sampāti* the whereabouts of *Sītā*, *Jāmbavān* and others elect *Hanūmān* to jump across the sea to *Laṅkā* in order to find *Sītā* there. *Jāmbavān* is *Riksharāja*, the Bear King, of the bears forming part of the *Vānara* army. He says that when he was young he was able to jump across the sea, but that he has now become old, and that of all the *Vānaras* the monkey *Hanūmān*, who is a *Brahmakārin*, bachelor, in the prime of life, and who is moreover the *Amsa* son of *Vāyu*, the god of wind, is most competent to jump across the sea.

It appears to me that *Jāmbavān* is another personification of the Moon as the lord of *Rikshas*, bears, in the outward sense, but of stars in the real sense (*vide* p. 386 *ante*). It may be that the concept of the Moon as the lord of bears had belonged to an older strata of mythology, and that the *Rāmāyana* utilized him in its riddle of bringing the bears also within the etymological meaning of *Vānara*, 'belonging to the forest,' as already explained (p. 422 *ante*). But in respect of the feat of jumping, the personification of the same Moon as the *Hari* or monkey *Hanūmān* should have preference over the bear, because another name for monkey is *Plavaga* or *Plavaṅga*, 'moving by leaps or jumps.' To

Sukra, the priest of the *Asuras*, was viewed as the Moon in miniature—*vide* Vol. I., p. 296.

suit the marvel of his jumping across the sea, it is said that he is the son of the god of wind himself.

THE SUNDARA-KÂNDÂ.

Accordingly, Hanûmân jumps across the sea. The solution of the marvel of a monkey jumping even across the sea must be found in our Hanûmân being a metamorphosis of the Moon, jumping across the blue sky-sea, and the feats performed by him look like varied descriptions of the Moon.

First of all, the winged mountain Mainâka which had escaped from Indra and taken shelter in the depth of the sea comes out and flies up to the sky for Hanûmân's resting awhile on its back. But having no time to tarry, he simply honours the mountain with his touch and passes on.

We have seen elsewhere (pp. 205—206 *ante*) that the winged mountains hurled down by Indra are the clouds, and that the solitary mountain Mainâka which escapes from him into the depth of the sea is probably Soma's asterism *Mrigasiras* placed in the depth of the sky-sea. Hanûmân as the Moon touches it with his conjunctive rays.

Then *Su-rasâ*, the mother of *Nâgas*, the snakes [of *Rasâ*, the nether-world], springs up from the depth in order to swallow Hanûmân as he is jumping through the sky. They both vie with each other in swelling themselves, but at last he becomes as small as the thumb and passes through her mouth and ear unhurt, and is applauded by her.

As the fabulous snakes are the powers of darkness, their mother may be the Night beginning to swell at the advent of autumn. The Moon in his monthly career enters the Night at the beginning of the bright fortnight, goes on waxing and then waning, and quits the Night at the end of the dark fortnight.

Then a *Râkshasî* named *Sihmîkâ*, who is *Khâyâgrâhî*, catching flying objects by their shadow, rises up from the sea, catches Hanûmân by his shadow, and puts him into her mouth; but he manages to come out squeezing her vital parts and killing her.

Sihmikâ is well known in the Purânic mythology as the mother of Râhu, the eclipse. Here she herself seems to play the part of the lunar eclipse. The *Khâyâ* caught by her is the Moon's light, for *Khâyâ* means both shadow and lustre.

In this manner, conquering the impediments on his way, Hanûmân jumps to the other shore, and enters Laṅkā at nightfall, putting down the terrible Genius of that town as she came to obstruct him at the gate.

Laṅkā, described as situated on Mount Trikûṭa, may be a metamorphosis of Orion, which in the older story of Tripuradahana is the skyey town of the three Asuras burnt down by Rudra. The Moon's illumining this starry town with his light may be the meaning of Hanûmân's burning Laṅkā as stated further on.

In the cover of the moonlit night Hanûmân searches every nook and corner of Laṅkā, and at last sees Sîtâ seated in great grief under a *Simsupâ* tree in the Asoka park of Laṅkā, guarded by hideous Rākshasî women. He can have no doubt whatever of her steadfast *pâtivratya*, chastity, for, concealed among the branches of a tree, he sees her spurn the addresses of Râvana, who happens to come there at that time to persuade her to submit to his wish. Râvana leaves her, giving her two months' time within which to make up her mind to love him. She is in the most distressed state of mind, when Hanûmân presents himself before her, and with great difficulty he convinces her of his being truly Râma's messenger and gives her Râma's ring. In return she gives her head ornament to be delivered to Râma, and is assured that her husband will lose no time in killing Râvana and freeing her from sorrow, now that her whereabouts are known.

In all this there are two pictures of the same Moon, the one as the enemy Râvana, who, having brought Sîtâ away from her husband the Sun, is making love to her, and the other as the friendly messenger who has come from her husband to find and console her and take back her news to him.

The guards of the park make out Hanûmân to be a spy and try to catch him. He demolishes many trees, kills Râvana's eldest son Aksha and the Pañkasenâ-nâyakas or five army-generals and others that are sent against him by Râvana. At last, when Râvana's powerful son Indrajit comes, Hanûmân allows himself to be caught by him in order to see Râvana and warn him of the danger in store for him. As a punishment for this impudence, his tail, covered with cloths soaked in oil, is set on flame. But it serves him as a torch to apply to the houses of Lankâ and burn the town. Sîtâ, however, is not touched by the flame, and, by her blessing, the fire does no harm to Hanûmân. He then jumps back across the sea.

Aksha, among other things, means indriya, sense. Therefore, Aksha and the five allied generals seem to be some internal demons connected with Râvana, the personification of Kâma, Desire.

Hanûmân's success makes the Vânaras so much elated that on their way back to Sugrîva they commit great depredation in Sugrîva's Madhuvana, Honey-forest, drink away all the honey in spite of the remonstrance of Dadhimukha, the monkey in charge of the forest, and get exhilarated.

About this we may remark that just as the Vânaras in the sense of the jungly people might get intoxicated in a grove of Palm or Toddy trees, our Vânaras as the wonderful monkeys and bears find their joy in honey, the sweetest forest produce. Dadhimukha, as a name for the keeper of the Honey-forest, seems to have been coined after the name of Rishi Dadhîki of the Vedic legends, famed as the holder of Madhu-vidyâ, the Knowledge of the Honey.

Dadhimukha carries his complaint to Sugrîva, but the latter does not take any notice of the offending Vânaras, for he soon hears the glad news of Hanûmân having succeeded in discovering the whereabouts of Sîtâ.

Hanûmân narrates everything to Râma, and delivers Sîtâ's head ornament, and, as a convincing proof of his having

really seen Sîtâ, he mentions to Râma a secret incidence known only to Sîtâ and Râma, and confided by her to Ha ãmân. It is this: Once upon a time, when Râma was resting with his head on the lap of Sîtâ in their forest life, Jayanta, the son of Indra, came as a crow and pecked her breast, and the blood which dropped from the wound aroused Râma, who, seeing the offending crow, took up a blade of darbha grass and discharged it as Brahmâstra against the crow. Pursued by the grass as the arrow, the crow went to all the gods for protection, but getting it nowhere in the three worlds, it came back and sought the protection of Râma himself, and was spared at the cost of one of its eyes.

This also looks like another solar and lunar myth. When the Sun Râma is in conjunction with the golden star Sîtâ, he is resting on her lap. On the new-moon day which comes during that conjunction, the Moon, metamorphosed as the black bird, is fancied to touch Sîtâ, and the red morning light with which she is then enveloped is her blood. Then the Sun Râma rises, and the grassy arrow discharged by him is the solar light itself that goes to the lunar globe. With it pouring upon him, the renewed Moon springs up, goes through all the asterisms as if seeking the protection of the deities that are the regents of them, and at the end of the lunar month comes back to the Sun himself. If we make him whirl round and round like this twelve times, he completes the year and comes back to the same Orion-blended Sun. The myth of his losing an eye may mean the Moon's being enlightened to our view on only one hemisphere of him.

THE YUDDHA-KÂNDÂ.

Râma, Lakshmana, and Sugrîva lose no time in going to the southern seashore together with the whole of the Vânara army. There, Vibhîshana, the third and last brother of Râvana, comes and seeks the protection of Râma. He had been derided and called a traitor by Râvana for having counselled him to restore Sîtâ to Râma. In a

council held, Râma overrules the others and admits Vibhîshana, who becomes useful by furnishing information about the strength, &c., of the enemy in the Lankâ war.

Like Râma's alliance with Sugrîva, his alliance with Vibhîshana is another act of policy.

Then Râma causes a bridge to be built across the sea to the island of Lankâ. Before doing so, he wishes the sea to give way for the Vânarâ army to walk over to the island. But as the sea does not heed him, he prepares himself to shoot it and dry up its water by the fire of his arrow. Terrified at this, the sea appears in a kingly form, attended by the nymph forms of all the rivers,* propitiates Râma, and tells him to build a bridge across the sea by the agency of the Vânarâ named Nala who is the Amsa son of the divine architect Visvakarman. As an arrow once set to the bow must be shot somewhere, King Sea tells Râma to discharge it at that part of the sea near Drumakulya in the west where its water was being polluted by the tribes of Dasyus (marauders), Âbhîras and others infesting that region. Accordingly, Râma shoots the arrow into the sea there, which, dried up by the fire of the arrow, became the sandy desert called Maru-kântâra, while the place where the arrow actually pierced into the ground came to be known as Vrana, the wound (of the earth), which, drawing water from the bowels of the earth, always contains it like that of the sea itself.† Withdrawing the arrow from the Vrana, Râma blessed the Maru region to be free from sickness and be very congenial to cows (in its oases).

Probably from this Vrana the name of the Runn of Cutch has arisen. This myth about the formation of the Indian desert, which is far from the scene of Râma's bridge in the south, may not have belonged to the Râmâyana in its original form. This myth should be compared with what is fabled of the prior Râma of the

* In our mythology the sea is a bejewelled wealthy king with all the rivers as his wives.

† Cf. the story about the sacred well in Kâśī formed by Rudra's trident piercing into the ground (p. 388 ante).

battle-axe to the effect that when Kasyapa expelled Râma from the land gifted to him by Râma, the sea in the region of Sûrpâraka (modern Surat) receded and bared new land for Râma (p. 358 *ante*). I have heard it said (for which there must be some Purânîc basis) that this prior Râma had the new land bared by discharging an arrow at the sea. The Vrana and the desert are contiguous to the region of Sûrpâraka, and it is likely that the story of the subsequent Râma's forming the Maru land by shooting his arrow at the sea arose from a desire to make him imitate and excel the feat of the prior Râma. I have tried to show that both the Râmas are the Sun personified. Our ancients must have thought that the region of the sandy desert was covered by the sea in some remote age, and the myth that Râma dried up the sea there by the fire of his arrow simply amounts to the idea that the action of the solar arrow or rays must have in course of time dried up the region in question. The idea that even the sea was bridged is a marvellously bold one. This idea seems to have given rise to the query—How did the furious King Sea allow himself to be bridled and ridden over by Râma? As a reply to this, the myth in question seems to have been invented to show that Râma was so mighty as to humble the sea, that it was he who dried up the sea at the Maru land in the north-west, and that he would have dried it up in the south also if King Sea had not become submissive to him.

The bridge constructed by Nala is ten Yojanas wide and a hundred Yojanas long.*

Nala, the builder of this wonderful bridge, is appropriately fancied as the son of the divine architect Visvakarman. The bridge consists of huge trees, hills and rocks uprooted and put into the sea. The Râmopâkhyâna of M. Bh. Aran-

* A Yojana is said to be equal to nine miles. This bridge of ten Yojanas wide and a hundred long is a fanciful one, magnifying the width of the sea between the peninsula of India and the island of Laikâ into the round number of 100 Yojanas.

yaparvan says that the bridge was built because if ships had been impressed for the transport of the large army the maritime trade of the country would have suffered. But the original poet of the story who uprooted forests and hills for the bridge could have evolved the required number of ships by a stroke of fancy if he had a mind to transport the army in ships. The idea that trees were used gives the impression that the bridge was conceived as a floating one. Indeed, this is indicated in what King Sea says to Râma in the Râmopâkhyâna: 'Let Na/a of your army, the son of Viṣvakarman, build the bridge, to be renowned for ever as Na/a-setu; whatever trees and stones he puts in me, I shall carry them.' Thus Na/a-setu may, in other words, be called Na/a-plava, his float-bridge.

Na/a means the reed. In the Taitt.-Âranyaka VI. 7, which contains the funeral Mantras, there is a verse addressed to the spirit of the departed to this effect:

Go thou to Vaivasvata: shine on in the kingdom of Yama. Ascend this na/a, reed, (as) plava, raft; go by the reed path. Having na/a-plava, the reed-raft, transport thyself well, transport thyself very well, transport thyself across (to the shore of Yama's kingdom).*

We have seen (p. 121 *ante*) that in the Vedic literature sacrifice is figuratively the ship for transporting the good soul to the gods. It is likely that the reed raft for the departed symbolizes the ship of sacrifice and other good works performed during his life here. The reed growing by the water side is procurable by the poorest son in order to be made the symbol of the ship or raft of sacrifice to be set afloat for his departed father. The South came to be looked upon as the terrible region of Yama, the god of death; and as Râvana was located in the South as if he was a duplicate of the terrible Yama himself on earth, it appears to me that the simple Na/a-plava of the Mantra

* The original of the last sentence is this:

Sa tvam na/a-plavo bhûtvâ
santara, pratara ' ttara.

as the means of transport to Yama's kingdom was utilized by the poet and magnified into the marvellous Nala-setu, changing nala, the reed, into the architect Nala.

The Râmâyana (VI. 22, 74) likens Nala's bridge across the sea to the Svâtîpatha in the sky.* The commentator takes Svâtîpatha (the path of Svâtî) to mean *Khâyâpatha*, which, according to the *Vâkaspatya* and *Apte's* dictionary, means the heavenly Galaxy, the Milky Way. The simile itself is very grand, but as Svâtî, the thirteenth asterism counted from *Kṛittikâ*, and identified in that dictionary with the star Arcturus, is far from the Milky Way, it is not clear why the latter was called Svâtîpatha.†

The next event after the construction of the bridge is

* *Sa Nalena kritah setuh sāgare makarālaye*

śubhe subhagah śrīmān Svâtîpatha ivāmbare.

† Did the name originate by fancying the Milky Way to be the starry or celestial path of Vāyu, the god of wind, who is the regent deity of Svâtî? Or did it arise in another manner? There is a fantastic idea expressed by the classical poets, Kālidāsa and others, that the drops of the Svâtî rain, that is the rain that comes when the Sun is in conjunction with the Svâtî star, become pearls. The pearl shells at the bottom of the sea are fancied to float up to the surface in order to receive the pearl-forming Svâtî drops into them. This idea about the formation of pearls by the Svâtî drops may be the result of misunderstanding what may have been a riddle-like saying about the pearl-like stars. As the rains disappear and autumn sets in when the Sun is in Visâkhâ, the asterism next to Svâtî, in the month of Kārttika, let us suppose the old poets to have fancied the last rain clouds of the time when the Sun is in Svâtî to disappear from the sky and reveal the stars in all their autumnal glory as if they are the pearl drops showered by them in the sky-sea. The riddle consists in the metamorphoses of the sky and its stars as the sea and its pearls; and the myth of the Svâtî clouds, the last of the summer cows, giving birth to the star-pearls at the advent of the year's Night in autumn is like that of the last hour of night giving birth to the Sun, and of the last hour of day to the stars. When thus the stars were fancied to be the pearly rain drops of Svâtî, the name of Svâtîpatha for the Milky Way may have arisen as indicating the Starry Path unveiled from the retiring summer clouds of Svâtî. The Milky Way as seen in the clear sky of autumn is much admired by our poets, *vide* the *Raghuvamśa*, '*Khâyâpathenaiva sarat prasannam*', quoted in the *Vâkaspatya* under the word *Khâyâpatha*.

the battle of Lankâ. The details of it are very tedious and fantastic. Râvana's generals are killed one after another,* but Râma meets with several serious reverses, without which the victory won would have looked very light.

No real progress is made towards final victory until Indrajit, the son of Râvana and Mandodarî, is killed by Lakshmana. He is an adept in the black art of magic, subterfuge and deception. He twice binds Râma and Lakshmana with Nâgapâsa, the coil of serpents, from which on the first occasion the heavenly bird Suparna (the enemy of serpents) liberates them. On the second occasion Hanûmân brings the hill itself which contains the life-restoring herb.

Probably Indrajit represents Râvana's mastership in Aindrajâla, the mâyâ or magic of the senses.

The next great Râkshasa that is killed is Kumbhakarna, the second brother of Râvana. He is a giant in form. He would sleep continuously for six months. He had to be thumped, poked, and trampled upon before Râvana could arouse and send him to the battle. He is killed by Râma himself.

While Indrajit represents the mischievous activity of cunning, deceit, subterfuge, &c., Kumbhakarna seems to represent sluggishness.

At last, having lost all his fighters, Râvana himself fights with Râma. Indra sends his own chariot and charioteer Mâtali to Râma. Although Râma lops off Ravana's heads,

* Their names seem fictitious: Prajâṅgha (Longshanks), Mitrâṅgha (killer of friends), Tâpana (scorcher), Pratâpana (the greater scorcher), Prâghasa (voracious eater), Virûpâksha (having hideous eyes), Vidyumalî (garlanded by lightning), Vidyujjihva (lightning-tongued), Vajramûshî (having adamant fist), Asaniprabha (lightning-like), Agniketu (fire-bannered), Râsmiketu (ray-bannered), Suptâṅgha (killer of the sleeping creatures), Yajñakopa (enemy of sacrifices), Vajradamshtra (having adamant tusks), Akumpana (the unshakeable), Prâhastâ (having long arms), Narântaka (death to men), Devântaka (death to the Devas), Mahodara (having big belly), Mahâpârsva (having big side), Yuddhonmatta (mad in war), Atikâya (having a huge body), Trisiras (the three-headed), one of the sons of Râvana, and Kumbha and Nikumbha, sons of Kumbhakarna.

new heads spring up again and again. In this manner one hundred heads of Râvana were cut off, and yet he is alive with renewed heads, and Râma does not know what to do. The charioteer Mâtali reminds him of Brahmâstra, the arrow of the god Brahmâ *alias* Pitâmaha. It has Vâyu, the god of wind, in its feather, the Sun and Agni in the point, and the sky as its body. The god Indra had obtained it from Brahmâ and used it in conquering the three worlds. Rishi Agastya had obtained and given it to Râma. Reminded of it, Râma sets it to his bow, muttering the sacred Mantras over it in the manner taught in the Vedas, and then discharges it. It splits the heart of Râvana and kills him.

Râma's arrow, made up of Vâyu, Sun, Agni and the sky, may be compared with Rudra's arrow made up of Agni, Soma and Vishnu, and used in killing the Asuras of the aéreal towns of the Vedic story. In Rig-veda VI. 75, which is a hymn in praise of the war chariot, horses, weapons, &c., verse 16 addresses the arrow thus :

“Loosed from the bowstring fly away, thou arrow, sharpened by our prayer.

Go to the foemen, strike them home, and let not one be left alive!”—*Griffith*.

The original of ‘sharpened by our prayer’ is *brahma-samsita*. This shows that the practice of muttering brahman, prayer, over the arrow in order to make it efficacious in its work existed even in the days of the Rig-veda. Originally the idea of the most efficacious Brahmâstra may have arisen from this practice of muttering brahman over the arrow. But in the subsequent time when the Upanishads had promulgated the Supreme Self as Brahman, the mysterious Brahmâstra spoken of in the epics and Purânas seems to signify esoterically Brahman Itself as the Arrow. We have seen in the Essay on Vâmana-Trivikrama that Agni, Vâyu and the Sun are the deities pervading earth, air and sky. The Arrow having these deities and the whole sky as its body must, it appears to me, mean the Infinite Self of Knowledge realized by the

Knower as his true Self and as pervading everywhere. In the Upanishadic lists of the Teachers of Brahma-jñāna, the god Brahmā *alias* Prajāpati holds a position next to Brahman, so that he is the highest link in the chain of the Teachers of Brahman. Therefore the Supreme Brahman realized by Prajāpati in the beginning is the Arrow which every Knower should get in order to achieve victory over the great internal enemy Kāma. In the case of Rāma who conquers the great Rākshasa of the South, his immediate Teacher is appropriately found in Rishi Agastya, the bright Southern star Canopus. Only the Infinite Brahman free from selfish desire, used as the Arrow Brahmāstra, can put an end to the repeated sprouting of Desire.

If, as I think, Rāvana represents Kāma, Rāma's killing him may be compared with Rudra's burning Kāma and making him Anāṅga, bodiless. Even if, according to the verse quoted by Vedāntākārya (*vide* note on p. 414 *ante*), Rāvana be taken to represent mind, what is meant thereby is no doubt the mind *beset with desire*, for with mind in its pure state the Knower can have no quarrel.

In his Vedāntic drama, called Saṅkalpasūryodaya,* Vedāntākārya utilizes the Rāmāyana to give him the following simile. He likens the soul pent up in the body to Sītā imprisoned in Laṅkā, ruled by Rāvana, the mind having the ten senses in their proud, unbridled state, and surrounded by the sea of Samsāra, and Hanūmān to the Ākārya or Teacher carrying the Supreme Self Rāma's news to it (and comforting it with the assurance that the Supreme Self will free it from the bondage and make it happy by the Sāyujya communion with Him).†

I am given to understand that among the Advaitins there is a work called Vibhāgasārīra written by Ārya Sivarāma,

* Tradition says that he wrote this drama in rivalry to the Advaita drama called Prabodhaṅdrodaya.

† The verse in which this is said is this:

Darpodagrahasendriyānanamanonaktamkarādhishtite
dehesmin bhavasindhunā parivṛte dīnām daśam āsthitaḥ |
adyatve Hanumatameṇa gurunā prakhyāpitārthaḥ pumān
laṅkāruddhavidēharājatanayānyāyena lālapyate ||

in which there is a metaphorical verse to the effect that Sîtâ is Vidyâ or Knowledge, and Lakshmana Ketas or Wisdom, and that losing Vidyâ in the wilderness of Samsâra, man undergoes sorrow, cultivates the friendship of Sugrîva who is Sâstra, Scripture, kills Vâli who is Dainya, Dejection, builds the bridge of Dhairya, Fortitude, across the sea of Madana, Desire, kills Râvana who is Abodha, Nescience, and getting back Sîtâ who is Kit or Knowledge, is Svâtmarâma, one who delights in his own Self.*

Likewise, verse 50 of the work called Âtmabodha, attributed to the great Saṅkarâkârya, metaphorically sees the hero of the Râmâyana in the Knower. It says that having crossed the sea of delusion and killed the Râkshasa demons of desire, hatred, &c., and being united to (the spiritual lady) Sânti, Peace of Mind, the Knower reigns as Âtmârâma, one who delights in himself. †

These expounders of the Vedânta, whatever the similes which they have derived from the Râmâyana in order to embellish Vedântic truths, should not be understood as having ever questioned the popular belief in the historical nature of the different characters of the epic. But superhuman personages like a monster having ten heads and twenty shoulders being entirely incredible historically, the probability is that the whole work is allegorical. As Sîtâ is Vedavati, there can be no doubt of her being Vidyâ. I have viewed Râvana as representing Kâma, Desire; but as Desire does not exist or act independently of the soul, it is likely that Râvana was intended to represent the soul Jîvâtman and Râma the Supreme Self. The Jîvâtman's Samsâric state is due to his desire for selfish objects, and so he is Kâmin, the being of desire—a demon

* The verse in which all this is said is this :

Vidyâstâvriyogakshubhitanijasukhâḥ sokamohâbhipannaḥ
ketasau mitrimitro bhavagahanagataḥ sâstrasugrivasakhyâḥ |
hatvâste dainyavâlîm madana-jalanidhau dhairya setum vibadhyâ
vidhvastâbodharakshaḥ patir adhigataḥ tîjjânakîḥ svâtmarâmaḥ ||

† The verse is this :

Tîrtvâ mohârnavam, hatvâ râgadveshâdirâkshasân |
yogî sântisamâyukta âtmârâmo virâjate ||

of ten heads, for, so long as man is in the company of the bad inclinations, &c., he is virtually a demon. But if it is conceded that Sītā is Vidyā, it must follow that as soon as Rāvana makes her the object of his desire in preference to all other objects he possesses, he has become a Mumukshu, intent upon being freed from Samsāra by means of her. The outward picture of his wishing for another's wife and carrying her away by force is simply a paradoxical riddle, like Arjuna Kārtavīrya's carrying away the calf of Rāma Jāmadagnya. The Supreme Self is Para Brahman, and Brahma-vidyā is poetically His Spiritual Wife, because she knows no other than Him as the object of her knowledge and love. She is ever devoted to Him, teaching Him only as the Great Truth. She is Parā Vidyā, the Great Knowledge, as contrasted with the lower knowledge Aparā Vidyā (*Mund-Up.*, I. 1, 5). Only work done with Vidyā is efficacious (*Khând.-Up.*, I., 1, 10). She is thus the Great Wife of the Great Being, but taking Para and Parā outwardly in the sense of 'the other', He is 'The Other' and she 'The Other's Wife'. Man, led by the selfish desire of his Samsāric Rākshasa or demoniacal state, feels disposed to rob para, another, of his good things. But when this Rākshasa turns his attention to the Great Other and covets for and carries away His Most Beautiful Spiritual Wife, even as a bride is carried away in the Rākshasa form of marriage, his Rākshasa state must come to an end. It is only when his Vishayamrigatrishnā is killed in the form of Mārīka that Rāvana becomes the ascetic receiving Spiritual Bhikshā or alms from Sītā, and carries her away. Brahman is always her only aim, and therefore when Rāvana makes her his aim he must be held as aiming at Brahman through her. That his asceticism in obtaining her is not a feint, but real in the inward sense of the riddle, is clear from the fact that he firmly rejects the council of others to give up Sītā, and that he sacrifices all his kith and kin and his own body for her sake. His kith and kin and his army are the personifications of the powers of the accumulated sin of his Samsāric state. The last verse of the *Isāvāsya*

Upanishad prays to the Supreme Self to conquer our sin and lead us in good path, and, according to the Kenopaniśhad, Brahman is the One Victor by whose victory the Devas are great. Therefore, the Supreme Self, realized as the Self of the Jīvātman's self—as his True Life and Strength—is alone competent to conquer the internal enemies and put an end to the embodied state of man whose Mukta state consists in his being freed from body.* As the result of bringing Sītā Vaidehī, Rāvana becomes Videha, freed from the embodied state.

The solar and lunar poetry illustrating this paradoxical riddle of the Vedānta is simply this. Solar light is the Sun's wife, and the Moon who shines with that light reflected on him is as it were her robber, but when the new moon day comes, the Sun kills him. The inner meaning of this is that by taking the light as his knowledge the Moon becomes fully enlightened, and at the end of his monthly career sacrifices his body and becomes one with the Sun, the emblem of the Supreme Self. In the yearly phenomenon the golden star, whether we take it to be Ārdrā or Rohiṇī, represents the Sun's summer light as his wife. The moon is the so-called robber carrying her away to the acronycal point when the winter begins, but on the new moon day that comes at the end of winter the Sun kills him and regains his wife, the golden star. The inner meaning of this is that in order to burst the winter of Samsāra the Moon takes the star of knowledge and gets the powers of winter and his embodied state killed by the Sun as soon as summer begins.

To proceed with the story. Vibhīṣhana weeps over the body of Rāvana, saying : ' O great hero, this is the result of thy being Kāma-mohaparīta, overwhelmed by the infatuation of Desire, and not relishing my word. (By thy loss) the bridge of the good is gone, the figure of Dharma is gone, the essence of sattva, valour, is gone, the object of praise is gone; the sun has (in thy fall) fallen down to the earth, the moon sunk in darkness, the fire bereft of its flame.

* Cf. ' Dhātva caritam akṛitam '—Kāṇḍ.-Up., VIII, 12 and 13.

O Râma, this my brother is a great Tapasvin and Agni-hotrin, foremost in performing the Vedic rites, and by thy permission I wish to perform his funerals.' Râma says in reply : ' Enmity ends at death ; our object has been served ; let his funerals be performed ; as he is to thee so is he to me.* ' Then follows the weeping of Râvana's wife Mandodari and other women, and Râma tells Vibhîshana to console them and do the funeral rites to Râvana, but now, in order to ascertain Râma's real inclination and follow it, Vibhîshana refuses to do the rites, on the ground that Râvana was a sinner having brought away another's wife. Râma repeats the verse, ' enmity ends at death ', &c., and says that as a brave warrior that kept the battle ground to the last, Râvana is deserving of the rites, and that by performing them, Vibhîshana would acquire merit and fame. Vibhîshana then cremates Râvana's body according to the rituals observed in the funerals of a great sacrificer.

Then Vibhîshana is installed as the king of Lankâ, and Sîtâ demonstrates the purity of her chastity by the test of the fire ordeal, Agni himself, the god of fire, handing her over to Râma. The fire ordeal may mean the star's passing through the conjunctional solar fire when joining the Sun Râma.

As the last moment of the term of Râma's exile comes without any sign of his return, his brother Bharata kindles a big fire to throw himself into it, but Râma, Sîtâ, and Lakshmana, together with the allies Sugrîva and Vibhîshana and their Vânara and Râkshasa hosts, come instantaneously in Râvana's skyey Vimâna Pushpaka, to the great joy of Bharata and of the whole town of Ayodhyâ, and then Râma is installed. He reigns for ten thousand and ten hundred years.

THE UTTARA-KÂNDÂ.

A great part of the Uttara-kânda is devoted to the legends about the origin of the Râkshasas, Râvana's previous history, his victory over Indra and the other

* Maranântâni vairâni nivrittam naḥ prayojanam |
kriyatâm asya samskāro mamāpy esha yathā tava ||

Devas, and other particulars. Some of those legends are not quite foreign to the three previous Kāndas, for they are alluded to in them briefly here and there, making room for the details in the Uttara-kānda. Some miscellaneous stories of that Kānda are marked in the printed Madras copy as *Adhikapātha* or addition, and granting more may be eliminated as such, there still remain facts which cannot be eliminated without destroying the sequel of the Rāmāyana, for the finale is not simply the coronation of Rāma, but a consideration of (1) what progeny he had and in what manner, and (2) how he quitted this world. Passing over other matters, I shall confine myself to these two points.

On the first point, the thrilling story is to this effect :

After the coronation Rāma spends many—the marvellous number is ten thousand—happy years with Sītā, governing his country well. She becomes pregnant, and (as it is customary for the loving husband to ascertain and grant whatever innocent pleasures his pregnant wife may wish to enjoy) he asks her what pleasure she wishes to have, and she says that she would be very happy if she was allowed to spend again a few days in the lovely forests in the company of the *Rishi* women who sympathised with her during the exile, and whom she now wishes to honour by presenting valuable cloths and jewels to them. He assures her that he would soon arrange for the trip. But then he comes to know that, however belauded he is by his people for his victory over Rāvana, and for his good government, he has fallen into ill-fame in one respect, viz., his living with a wife who had been carried away by Rāvana to a distant place and kept there for some months : the king's wife should be above suspicion, and as the common people are prone to imitate the doings of the king, Rāma's example would, it was feared, tend to a general moral degeneracy of the standard of the purity of wedlock. It is true that Sītā proved her purity by the fire ordeal, but that was in another land. So, taking advantage of Sītā's wish to visit the forests again, Rāma gets his brother Lakshmana to take her to the other shore of the Gaṅgā river at its junction with the river Tamasa, and abandon her there near the hermitage of *Rishi* Vālmiki. She comes to know of her fate only when abandoned there. Hearing her cries, *Rishi* Vālmiki comes and comforts her, and places her in the company of the pious *Rishi* women. In due time she gives birth to twin sons, Kusa and Lava, so named because, it is said, Vālmiki performed the rite of *Rakshā* (protection from evil spirits) with the Kusa grass to the one and the Lava grass to the other. Vālmiki brings up and

educates these boys, and composing the Rāmāyana, trains them to sing it with the accompaniment of musical instruments. He takes them with Sītā to where Rāma is performing the Horse-sacrifice with a golden image of his wife (for there can be no sacrifice without Patnī, wife), on the bank of the Gomatī river in the Naimisa forest. Staying himself in the vicinity of that place, he sends the boys to the large concourse of learned men come from all parts of the realm to witness the sacrifice, and there the whole assembly is charmed beyond measure by the song of the lovely boys and the literary beauty of the epic. Rāma comes to know that the boys are his own sons, and that the author of the epic about himself is Rishi Valmiki, the Bhārgava (descendant of the Gotra of Bhrigu). He sends word to Valmiki to the effect that, if Sītā has no objection and is permitted by him, she may appear in the assembly and give proof (pratyava) of her purity. Glad in brown-red dress (of asceticism), facing downward and choked with (suppressed) tears, Sītā follows Valmiki into the assembly as if she is (the goddess) Sruti (Vedic Knowledge) following (the god) Brahmā, and utters these words of sapatha or oath :

As I have not even thought of in mind any other than Rāma, so may the goddess Mādhavī (the Earth) give me an opening !

As I have not worshipped by mind, word, and deed any other than Rāma, so may the goddess Mādhavī give me an opening !

As this is my truth, I knowing none other than Rāma, so may the goddess Mādhavī give me an opening !

Then instantaneously a throne borne by the wonderful Nāgas* bursts forth from the ground, and the goddess of Earth herself (in her nymph form) welcomes Sītā, and placing her on the throne, disappears with her into Rasātala, the interior of the earth, amid the shower of flowers from the sky, where the celestials applaud Sītā's sīla, character, and the whole assembly is amazed. Thus Sītā who was found in the Earth when Janaka ploughed and prepared his sacrificial ground disappears into the same Earth. The god Brahmā himself comes and consoles Rāma, saying that he is Vishnu himself, that he will rejoin his pure noble wife Sītā on his quitting this world, that his story composed by Valmiki is the best of the Kāvya, and that no one but himself is worthy of the *vasas*, fame (of being the subject) of such works. Rāma performs many more sacrifices with the golden image of Sītā before quitting this world.

Vishnu, whose *Amsa* incarnation Rāma is represented to be, is known in the *Satapatha Brāhmaṇa* for his fame—(Muir's *Texts*, IV. p. 124). The Taitt. Brāhmaṇa says :

* The mythical inhabitants of Rasātala.

‘Vishnu desired: May I hear punya sloka, holy verse or praise (of me); may no pâpî kîrti, ill-fame, reach me’—(*Ibid*, p. 129). In the concluding part of the *Khândogya* Upanishad, the knower departing to Heaven says: ‘I become *yasas*, fame, among Brâhmans, among Kshatriyas, among the common people.’ The knower should so conduct himself as to become famous and leave to posterity his fame itself as his glorious offspring. Who else can give birth to this fame except the spiritual lady Vidyâ loved by him! I would therefore view Sîtâ as becoming pregnant with Râma’s fame, and giving birth to it as his twin sons Kusa and Lava, his own glorious hear-worthy fame itself personified as the melodious Kusîlavas, singers. In the fourth of the introductory Sargas of the *Bâlakânda*, these two princes, who exactly resemble Râma in appearance, and who, having got the whole of the Râmâyana by heart, sing it to Râma who is not yet made aware of their being his own sons, are throughout called Kusîlavan (in the dual), the two singers. But if it was the poet’s intention to personify Râma’s fame itself as his offspring singing and glorifying him everywhere, it may be asked why there is not only one son as Kusîlava, but two sons. The reason I can suggest is that an only son is not in much favour in our *Sâstras*, and that in music the effect is the greater if more than one join in singing together with the accompaniment of the different kinds of instruments. It is distinctly said that the song sung to Râma was accompanied by *tantrî* and *laya* (*tantrîlayasamanvitam*). Therefore two singers were invented to represent Râma’s singing fame, and it is easy to detect that their names Kusa and Lava are simply the result of a play upon the word Kusîlava, by breaking it into the two words, and that while inwardly this is the real origin of the two names it is said outwardly that they arose from the use of the *Kuṣa* and *Lava* grasses.

One becomes *Punyasloka*, well-famed, if his fame is worthy of being born in the shape of a poetical work in the mind’s house of a great poet, and there nourished and

up. This seems to me to be the reason why the twin sons representing, as I fancy, the Rāmāyana itself are made to be born in the hermitage of the poet *Rishi Vālmiki*, brought up by him, and finally presented by him to Rāma in the learned assembly.

When thus the poet conceived the idea of making Rāma's fame to be born as his two Kuśilava or singing sons in the house of the poet, involving as it does Queen Sītā's accouchement in the humble hut of a Brāhman poet, it became necessary to assign a reason for this strange circumstance, and I suspect that the reason invented for putting away Sītā at the poet's hermitage by fastening the popular suspicion of ku-sīla or impure conduct upon the would-be mother of Rāma's Kuśilava sons, is the result of another play upon the word Kuśilava by fancying it to be a sort of matronymic derived from one who was (suspected of being) ku-sīlā, a woman of impure conduct. The Vākaspatya derives Kuśilava from ku-sīla, impure conduct. If this was the correct origin of the name, it shows that the professional Kuśilava, singer or actor, though much admired for his proficiency in music, was considered to be of impure conduct by reason evidently of his association with professional prostitutes, or of his origin from them. Brahnavidyā who knows none other than her Husband, the Supreme Self, has nevertheless to be loved spiritually by all the knowers. Because the knower Rāvana carries her away, there comes the paradox of the suspicion of her having been seduced by him, and that is made the reason for putting her away. But she is really purity all over. On the contrary the manner in which Rāma is made to put away an innocent wife in her helpless state of pregnancy, deceiving her into the belief that she is being sent on a pleasure trip, taints him with ku-sīla so far as the outward aspect of the riddle goes. But we are to get over all this by hitting at the real inward aim of the riddle, which is to make him the father of his glorious singing fame conceived in the womb of the spotless lady, and born in the sacred place of a worthy poet.

Sîtâ's career is completed when she bears to her husband his fame, while her own steadfast *pâtivratya* or devotion to her husband both when she is carried away by Râvana and when she is put away by her own husband, and her oath and ordeal bearing testimony to the purity of her character, make her one of the noblest heroines that ever was pictured by the poetical genius of ancient India. She as *Brahmavidyâ* knows none other than her Husband, the One Self of the universe. Her disappearance means, I think, her spiritually merging in Him.

Phenomenally, the golden star at its solar conjunction disappears from our view into the 'go', light, of the Sun, and 'go' means also the earth.

Sîtâ may be compared with the *Rig-vedic* *Saranyû*, the daughter of *Tvashtri*, the wife of the Sun *Vivasvân*, and the mother of the twin *Asvins* (*vide* the Essay on the *Asvins* in Vol. I). The whole world assembles in order to witness the wedding of *Tvashtri*'s daughter, who being made *Savarnâ*, of the same colour (as that of her husband), and hidden from the gaze of the mortals, is given to *Vivasvân*, but she disappears, giving birth to and leaving behind the twin *Asvins*. She who was made *Savarnâ* appears to me to be *Saranyû* herself, whom I have identified with the star *Rohinî*, whose colour being golden, the fancy is as if she was given that colour and thereby beautified in order to be fit to be the wife of the Sun at the conjunction. The same idea of giving a beautiful colour to the bride seems to me to be utilized in the *Taitt.-Brâhmana* in respect of *Sîtâ Sâvitri* who, we have seen, is beautified by the application of the *Sthâgara* colour to induce the Moon to marry her. But in the post Vedic time of the *Brihaddevatâ*, the legend of the *Rig-veda* about *Saranyû* was so transformed as to make the woman that was made *Savarnâ* to be *Saranyû*'s substitute, of the same form and colour as herself, left by her with her husband at the time of her disappearance from him. Here in the *Râmâyana* the whole world, consisting of the celestials above and the large concourse of people at the sacrifice

performed by our hero of the solar line, comes together to witness Sîtâ's ordeal and her joining her husband ; but proving her purity, she disappears leaving behind the twin Kusîlavas, while her substitute consisting of the Suvarna or golden image of her may be compared with Saranyû's substitute Savarnâ of the story of the Brihaddevatâ. This idea of the golden substitute of Sîtâ is older than the Karmapradîpa, a work attributed to Kâtyâyâna, and regarded as a Parisishta of the Sâmaveda. In III. 1, 10 of it, as pointed out by Professor A. Weber, there is a verse about Râma's performing many sacrifices with the golden image of Sîtâ as Patnî.*

I shall now take up the second point, viz., how Râma quitted this world. The story may be summarised thus :

Râma's mother and stepmothers having died, and their funeral ceremonies and Srâddhas having been performed together with the distribution of charity on a large scale, Kâla, the god of Time, assuming the form of a Tâpasa, arrives as a messenger from the god Pitâmaha (the four-faced Brahmâ), and obtains a private interview with Râma on condition that if any person should intrude upon them during the interview, that person should be put to death. Râma informs Lakshmana of this and places him at the door. Kâla then delivers the message, which is to the effect that it is time for Râma to think of returning to Heaven.

In the meantime Atri's son Rishi Durvâsas arrives, and although Lakshmana tells him to wait a little, he threatens to pronounce a curse upon Râma and his whole kith and kin and country if he is not at once announced. Preferring to forfeit his own life in order to save them all, Lakshmana goes in when Kâla is still with Râma, and announces Durvâsas. Then on the departure of Kâla, Durvâsas who is respectfully received by Râma says to him : ' My Tapas for a thousand years has been completed to-day, and I want to eat of thee whatever food is ready.' Râma offers the food most gladly, on eating which Durvâsas exclaims, ' Sâdhu (well done), Râma !' and goes away.

Then seeing that Râma is downcast and speechless with sorrow, Lakshmana urges him to conquer him (i.e., put him to death) and

* The verse is this :

Râmo 'pi kṛtvâ sauvarṇīm Sîtām patnīm yasasvinīm
tjē yajñair bahuvidhaiḥ saha bhṛttribhir akṛutâḥ .

thereby be true to the word given to Kāla. Saying that in the case of one who is so good renouncement (tyāga) is equal to putting to death, Rāma renounces Lakshmana, who, without going to his house, goes directly to the river Sarayū, bathes there, and, with palms joined and raised to the head (in the act of Yogic devotion), suppresses all his senses and breath, and in that state he is bodily taken up to Heaven by Indra amid the showers of flowers poured down by the celestials.

Not only Rāma's remaining brothers Bharata and Satrugna, but the whole of the inhabitants of Ayodhyā, make up their mind to quit this world along with Rāma. Like Rāma his three brothers also have two sons each, and these eight sons are installed as kings of the following countries : Rāma's sons Kusa and Lava of the south and north Kosalas respectively, the capital of Kusa being Kusāvati near the Vindhya mountains, and that of Lava Srāvastī; Bharata's sons Taksha and Pushkala of Takshasilā and Pushkalāvata of the Gāndhāra country; Lakshmana's sons Āṅgada and Kandraketu of the Kārupatha and Malla countries; and Satrugna's sons Subāhu and Satrugnatī of Madhurā and Vaidisa.

Hearing that Rāma intends quitting this world, the monkey king Sugrīva installs his nephew Āṅgada as king of Kishkindhā and joins Rāma with many Vānaras, but of them Rāma tells Hanūmān to live in this world as long as the Rāmāyana is current in it. The Rākshasa king Vibhishana also arrives, but Rāma blesses him to be king of Lāṅkā as long as the sun and moon endure.

Then at daybreak the procession starts with Rāma's sacrificial fire in the van, and the goddesses Śrī and Hṛī attending upon him. Going to the river Sarayū, he crosses it by foot, and then, praised and welcomed by the god Pitāmaha, he bodily enters Vaishnavam Tejas, the Light of Vishnu, together with his brothers, and becomes Vishnumaya, Vishnu Himself. Sugrīva enters (his father) the Sun, while the other Vānaras enter their own divine fathers. And then at the word of Vishnu the god Pitāmaha establishes the vast crowd of the followers of Rāma in the Heaven called Sāntānika or Sāntāna situated above Brahmāloka (the world of the four-faced Brahmā), and not a soul is left in Ayodhyā. At the end of many years the vacant city will become inhabited again when it gets one named Rishabha as its king. With this prophesy the Rāmāyana ends.

Kāla is the personification of Time. *Rishi* Durvāsa, meaning probably 'ill-clad,' seems to represent asceticism or renunciation, the hunger or desire of which is satisfied when it makes Rāma practice renunciation on the eve of

his quitting this world. When Rāma renounces even Lakshmana, the best of his kith and kin and one that followed him in his exile, he must be held as having renounced the whole world. As Rāma is the representation of Vishnu as *man*, the mode of his *utkrānti* or exit seems to be the same as that prescribed for the enlightened man; and therefore the river Sarayū crossed by Rāma may signify the river supposed to exist as the boundary between this world and Heaven; his going up *bodily* may simply mean his springing up in his own true *svarūpa* or state of Self, the same which in the case of the enlightened man is mentioned at the conclusion of the *Khândogya Upanishad* as: 'esha samprasādo 'smākkharīrāt samutthāya Param Jyotir upasampadya svena rūpenābhinishpadyate'. The Light into which he enters may signify the same Great Light which is spoken of as Param Jyotis in the sentence just quoted. As already stated (p. 400 *ante*), the town of Ayodhyā seems to represent the body which, the same Upanishad says, is shaken off or abandoned by the man who has attained the Self ('dhūtvā sarīram akṛitam kṛitātma'); and it is significant that at Rāma's exit Ayodhyā is wholly abandoned. If thus Ayodhyā represents the body, its inhabitants that quit it along with Rāma may be taken to represent the *Prānas*, senses or vital spirits.* The sons left by Rāma's brothers at the rate of exactly two by each seem to be in imitation of Rāma's twin sons, and to represent their fame. Although in the inward sense Ayodhyā represents the body, still outwardly it is the town of that name, the capital of the kings of the solar line, and therefore in order to account for its being inhabited, it was said that *Rishabha*, meaning the Best, would re-people it. But the subsequent poet Kālidāsa, not liking the idea of Ayodhyā being in ruins for many generations, makes the abandoned town appear as a female apparition to Rāma's

* About the *Prānas* of the enlightened soul, see *Bṛh.-Ār.-up.* IV. 4, 6: 'na tasya prānāḥ utkrāntanti', or, as the *Mādhyamīna* text says, 'na tasmat prānāḥ utkrāntanti', and the *Brahma-sūtras*, IV. 2, 7—12.

son Kusa himself, who, invited by her, moves thither and occupies it with all the inhabitants of his new town.

Although we have finished our survey of the *Râmâyana* by taking notice of the principal incidents of its seven *Kândas*, still it is necessary now to go to the preamble of it at the commencement of the *Bâlakânda*, where there is a remarkable story about how *Vâlmîki*, the reputed author of the *Râmâyana*, composed it. It is to this effect :

Once upon a time *Rishi Vâlmîki*, ever devoted to Vedic study and *tapas* or austerity, questions the divine *Rishi Nârada* as to who is the best of men living in the world at that time, and *Nârada* tells him the name of *Râma* with an epitome of his wonderful history, and vanishes in the sky to the world of the gods. Then *Vâlmîki*, accompanied by his disciple *Bharadvâja*, goes to bathe in the clear water of the river *Tamasâ* not far from the *Ganges*. On the way he sees a *Nishâda*, hunter, kill the loving male of a couple of *kraufika* birds, and filled with *soka*, sorrow, by the cries of the bereaved female bird, he addresses the hunter thus :

Mâ nishâda pratishthâm tvam agamah sâsvatîh samâh
yat kraufikamithunâd ekam avadhîh kâmamohitam.

Hunter, mayest thou not obtain resting-place for eternal years, inasmuch as thou hast killed, out of the *kraufika* couple, that (male) one which was infatuated by (Cupid) desire.

But he is surprised to find that what he uttered in *soka*, sorrow, took the form of a well-constructed sonorous *sloka*, verse. Bathing in the river, he returns to his hermitage and is brooding over the verse that sprang from sorrow, when the four-faced god *Brahmâ* appears before him and says : 'Do not be concerned ; thou hast really constructed a *sloka* ; it was inspired by me ; do thou compose the story of *Râma* and *Sîtâ* ; (by my favour) every detail of it will shine to thee.' Accordingly he composes the *Râmâyana* and trains the two *Kuslavas* to get it by heart and sing it.

I have tried to show that the *Râmâyana* is an esoteric work illustrating Vedântic truths. A work on the *Vedânta* or *Brahmakânda* would be worthy of acceptance if it is shown to teach or illustrate no new thing invented by the author, but only the old truth obtained through a

competent Teacher. The god *Brahmâ alias* Prajâpati is, according to the *Vamsas* in the *Bṛih-âr.-upanishad*, at the top of the line of the Teachers of Brahman. So, it is said that our Vedântic epic was inspired by him, while Nârada is utilized as the immediate Teacher of it. This Nârada is famed in the *Khând.-Upanishad*, *Prapâthaka VII*, as learning the Bhûman or Infinite Self from Sanat-Kumâra, the Eternal Boy, the god Skanda himself.

There Nârada asks :

Sa bhagavañ kasmin pratishtithaḥ ?

“Sir, in what does He (the Bhûman) rest ?”

Sanat-Kumâra replies :

“In His own greatness—or not even in greatness. In the world they call cows and horses, elephants and gold, slaves, wives, fields and houses, greatness. I do not mean this, for in that case one being (the possessor) rests in something else, (but the Infinite cannot rest in something different from itself.)”

That is to say that as He is Infinite, nothing can circumscribe Him and make Him like a finite being enveloped by and resting in a house, for He Himself is the Infinite Home of all, existing everywhere by his own greatness, which does not depend upon any objects of enjoyment different from Himself. In this sense, and not in any sense opposed to His all-interpenetrativeness by which He has made Himself the All-Loving Self and as such Himself His own greatness and joy, He is not *pratishtitha*—not resting in anything—or, in other words, He has no *pratissthâ*, resting-place. Now this very word *pratissthâ* is used in the so-called sorrowful verse in which the hunter is outwardly cursed not to have *pratissthâ* for eternal years. It must strike anybody as a paradoxical riddle that this curse should be adopted as the benedictory stanza at the beginning of the *Râmâyana*, and that the god *Brahmâ* is made to bless it with the real nature of a *sloka*. Now, *sloka*, although ordinarily meaning a verse, means praise, and it is most likely that the verse in question, containing a curse outwardly, was intended to be really a praise or

benediction. Rudra, the Vedic Son God, is not only the hunter, but also, according to old Purânic legends, the destroyer of Kâma. Likening Vishnu's Amsa Râma to the famous Son God Rudra, he is by his forest life a hunter as it were, killing at last Râvana, the demon of Kâma. Thus, if we take the hunter of the verse in question to signify Râma and the two krauñka birds Râvana and Mandodarî, of whom the former is killed by Râma, the verse would be really in praise of the hunter, blessing him to have for ever no *pratissthâ* or dependence upon anything else, for one who has killed selfish desire loves all the creatures as himself, thereby making himself the whole universe, independent and infinite. Viewed in this light, this riddling verse is a key to the Râmâyana, and therefore placed at the head of it.

Vâlmîki means 'belonging to valmîka, the anthill.' In one place in the Uttarakânda he is called Bhârgava, descendant of the line of Varuna's son Bhrigu (Sarga 94, verse 26), while in another place (Sarga 96, verse 19) he is said to have been the son of Praketas himself. Praketas is another name of Varuna. Kyavana, son of Bhrigu, was in the anthill (p. 330 *ante*). The object of calling Vâlmîki Bhârgava may be to liken him to the planet Sukra, who is called Bhârgava and Kavi, poet. Praketas, from whom Vâlmîki's patronymic Prâketasa is derived, means very wise, intelligent. It appears to me that whoever was the real poet of the Râmâyana, he did not want to proclaim his individuality, but that in order to give religious importance to the work, it has been attributed to a divine *Rishi*, probably a personification of Agni as the son of the very intelligent god Varuna himself.

The disciple Bharadvâja who attends upon Vâlmîki when composing the work may, in this connection, be taken to signify Mind. The *Śatapatha Brâhmana*, quoted in the *Vâkaspatya* under the word Bharadvâja, gives that significance to Bharadvâja, saying: 'Mano vai

There are scholars who consider that Râma's victory over Râvana, followed by his coronation and by the saying at the end of the Yuddhakânda that he reigned happily for thousands of years, and that whoever heard his story would be happy here and at the end go to Heaven, was originally the finale of the Râmâyana, and that the whole of the Uttara-kânda including the birth of Râma's twin sons, and the preamble of the Bâla-kânda, are later additions. Be it so, and it may even be granted that those additions were made subsequent to the time of the other great epic, the Mahâbhârata. In the later age when the epic had become widespread and popular, the absence of any progeny to its hero Râma seems to have been felt as a drawback, and so his fame itself was metamorphosed as his singing sons Kusîlavas born in the hermitage of the poet, and he was given a marvellous utkrânti or final exit. It may be mentioned here that the Mahâbhârata gives marvellous exits to Krishna and the Pândavas. It is also curious that as the Mahâbhârata begins with Dhritarâshtra's sorrowful stanzas serving as the key or index to the principal events of that epic, so is the Râmâyana also prefaced by the so-called sorrowful stanza, which, I have tried to show, is the key to the principal event of Râma's story. The preamble of the Bâla-kânda says that the two Kusîlavas went on singing the Râmâyana in the assemblies of *Rishis*, and that Râma found them singing in the streets, took them to his house (*vesman*), and heard them. This, taken by itself, gives the impression that the narration took place in Râma's capital. The Uttara-kânda's locating the narration at the session of the horse-sacrifice performed in the Naimisa forest may be compared with what is said in the Mahâbhârata and many of the Purânas that their narration to *Rishis* took place at sacrificial sessions in the same Naimisa forest. The Râmâyana having finally been divided into seven books, the nomenclature of Kânda given to them may have been in imitation of the Taittiriya Samhitâ of the Yajur Veda which is divided into seven Kândas.

There is a Kannada proverb about a dull man who heard the Râmâyana all the day long, and at the end asked : 'What is Sîtâ to Râma ?' But even a learned Pandit may well ask that question, for, in days subsequent to the age of the Râmâyana, strange stories have arisen, one set of them to the effect that Sîtâ was the sister of Râma, who, in marrying her, married his own sister, and the other that Râma's wife Sîtâ was the daughter of Râvana, who, in abducting her, abducted his own daughter. About twenty years ago I heard from Honnâli Gururâyâkârya, an old pensioned Paurânik of the court of the late Mahârâja Krishnarâja Wadayar of Mysore, the following three stories, to which I add one more which is current in this part of the country, viz., the Mysore State :

(1) Sîtâ, the incarnation of the goddess Lakshmi, was the daughter of Dasaratha and sister of Râma. King Janaka obtained her as a gift from Dasaratha, who warned him that she would disappear if allowed to touch the ground. Therefore, Janaka always kept this his adopted daughter on a pîtha, a raised seat of wood. But one day Rishi Jâjali came, and as there was no one else to receive him, she came down to the ground to salute him, with the result that she disappeared into the earth. Seven years afterwards she was found in it when Janaka ploughed the ground to perform his sacrifice. She was not then recognized as the daughter of Dasaratha, and Râma married her.

This story, the Paurânik said, is in the Uttara-Vâsistha-Purâna, and also in the Skândottara-Purâna.

(2) Râvana, having conquered all the gods, appointed the god Brahmâ as his astrologer to tell him the stars daily, and Brahmâ had blessed Râvana to live for six Koti years. Once upon a time Brahmâ had to wait long at the door of Râvana's palace without finding admittance. Rishi Nârada somehow managed to go in and told Râvana that for the fault of keeping Brahmâ waiting outside he (Râvana) had lost three-fourths of his age, and that the remaining one-fourth too would go away if he abducted a damsel that had married her own brother. Nobody was aware that Sîtâ, who was found in the ground by Janaka and who married Râma, was Râma's sister (as in the first story). By abducting her Râvana brought on his own ruin.

The Paurânik said that this story was to be found in the

(3) Once upon a time the heavenly songsters Nārada and Tumburu went to *Svetadvīpa* in order to show their proficiency in the court of Nārāyaṇa. Tumburu found a ready admittance, while Nārada was left coldly outside. Just then Lakshmi, the spouse of Nārāyaṇa, entered the hall in state, and her attendants pushed Nārada aside to clear the way for her. He cursed her to be born as the daughter of an Asura. She was accordingly born as the daughter of Rāvana and Mandodarī. Nārada went and predicted to Rāvana that the child would bring about his ruin. So, Rāvana cast her away into the sea. She was washed into a river named *Srutamālā* in Janaka's country, and the Sun god placed her in a lotus in that river and worshipped her for nine months. Janaka prayed to the Sun for a child and received her in gift. He brought her up and married her to Rāma. So, when Rāvana abducted her, he abducted his own daughter, not knowing what had become of the cast-away child.

The Paurāṇik said that this story was in the *Maudgalya-Rāmāyana*.

(4) Being vanquished and always slighted by Rāvana, the Devas began a sacrifice intending to offer a pot of amṛita, nectar, as an oblation into the fire for the birth from it of an immortal being able to kill Rāvana. Nārada told this to Rāvana, but lest Rāvana should become immortal by drinking the nectar, he told him that the pot intended to be sacrificed was full of poison, because, he said, the object of the Devas was to get a venomous being to kill him. Rāvana went and, driving out the Devas, brought the pot and left it in charge of his queen Mandodarī, telling her that it was poison and that she should preserve it most carefully from slipping away into the hands of the Devas. So she did; but unfortunately a domestic quarrel ensued between her and her husband, and wishing to put an end to her life, she drank the so-called poison with the strange result that she gave birth to a most beautiful girl; who, however, as in story No. 3, was cast away into the sea.

This story is current in folklore in this part of the country, and must have had some Purāṇic basis for it.

The Rāmāyana says simply that Janaka found Sītā in the ground. Whose daughter she was and how she got into the ground before Janaka found her, these stories try to explain by inventing facts each in its own way.

The idea that Sītā was the sister of her own husband Rāma must have been worked out from the identity of the Sītā of the *Taitt.-Brāhmaṇa* with the Sītā of the Rāmāyana. It will be seen from the former (p. 394 *ante*) that

Prajâpati *alias* Savitri, the father of Sîtâ, creates King Moon, who loves Sradhâ, Faith, and who at last marries Sîtâ. Thus her husband is the creature of her own father, and therefore her own brother as it were; and although in the Râmâyana he is changed into the solar hero Râma, still the riddle-like idea of sister-marriage, worked out from the Taitt.-Brâhmana, is utilized in our story in respect of Sîtâ's changed husband Râma also.

We have seen that while the Taitt.-Brâhmana makes Sîtâ the wife of the Moon, another Vedic text (quoted at p. 397 *ante*) makes her the wife of Indra, who is a solar god. This Indra, who, according to the Vedic Subrahmanya formula, is the Jâra or lover of Ahalyâ, is called Svasur Jâra, lover of his own sister, in another version of the same formula.* In *Rig-veda* VI., 55, 4 and 5, the solar god Pûshan is riddlingly called Svasur Jâra and Mâtur Didhishu, sister's lover and mother's suitor. Ambikâ who, according to the Purânas, is the spouse of Rudra, is called Rudra's sister in the Taitt.-Sam. I. 8, 6, 1; and there is the Vedic riddle of the Creator's loving his own daughter. These riddles seem to have arisen by combining the varied poetical relationships of the Dawn, the goddess of Light, to the Sun, as his daughter, sister, wife, or mother; and the same riddles are transferred both to the golden star, either Rohinî or Ârd୍ରâ, and to Vâk, the goddess of intellect, knowledge, &c., because the golden star as connected with the Sun's summer light represents the goddess of Light in the celestial region, and because the Dawn who awakens man from his sleeping state to his knowing state, and who as the golden star brings forth the brightness of summer in conjunction with the Sun, is made to represent the goddess of knowledge. The two luminaries—the Sun, and the Moon who shines with solar light reflected—are as it were lovers of light, knowledge, which is poetically their wife or sister or daughter. Viewing the Sun's Light as

* *Vide* Prof. Weber's paper on Ahalyâ, the purport of which is given in the *Indian Antiquary* for October, 1888, Vol. xvii., p. 302.

both the Sun's sister and wife, there is the riddle of sister-marriage. Viewing the Moon's Light as the wife of the Sun brought away by the Moon to the night, there is the riddle of his abducting another's wife. Viewing the same Moonlight as being also the daughter of the Moon, there is the riddle of his abducting his own daughter. These riddles apply also to the golden star representing Light—the star with whose conjunction the Sun gets his summer glory, and the *full* Moon his autumnal glory. The outward offensive look of these riddles—for it is the nature of a riddle to be paradoxical or offensive in its outward look—vanishes when the inward nature of our Lady as representing spiritual knowledge is known. It is also probable that these riddles arose by playing with words and attaching esoteric meanings to them. The riddle of daughter's husband or lover may have arisen by taking Prajâpati, the lord of creatures, to mean esoterically one who is the pati, husband, of (his own) prajā, daughter. His innate knowledge is his daughter, as it were, and his love of her is spiritual. Similarly, the riddle of sister's lover may have arisen by regarding her as the Knower's *svasri*, sister in the usual outward sense, but esoterically *sva-sri*, one's own (moral and spiritual) walk or conduct always beloved and practised by him. The riddle of mother's suitor may have also some simple truth underlying it.

The idea of the Rāmāyana that Rāma was the incarnation of Vishnu led naturally to the idea that Rāma's wife Sītā was the incarnation of Vishnu's spouse, the goddess Lakshmī herself. In the Purāṇic literature older than the stories in question, Lakshmī is well known as Samudra-tanayā, daughter of the sea, and as Padmālayā, one whose home is the lotus. Therefore it is that the story No. 3 makes Sītā the daughter of the sea by saying that she was put into the sea. Likewise it makes her Padmālayā by placing her in the lotus. It also makes her Sāvitrī by making the Sun adopt her and bring her up in the lotus. She is made Sāvitrī because, according to the Taitt.-Brāhmāna, Sītā is Sāvitrī, daughter of Savitri, the Sun. Now

Sâvitṛī is also a name of the sacred Gâyatrī verse : 'Tat Savitur varenyam,' &c., because the Deity of it is Savitrī, the Sun, and so great is the religious importance attached to this verse, by the fact of its being the prayer taught to the initiate when he becomes a Brâhmana in the Upanayana ceremony, and by its being used in several rites connected with sacrifices, that it is called Veda-mâtâ, mother of the Vedas—of knowledge. This verse is repeated many times in the daily Sandhyâ worships, and many people use the Japa-mâlâ or rosary when repeating it. It strikes me that our story identifies Sîtâ with this Sâvitṛī Gâyatrī,* the Mother of knowledge, and that the river Sruta-mâlâ, meaning the garland of Sruta or Vedic knowledge, signifies the rosary, which, by the fact of its being in continuous motion at the time of the Japa, is poetically a sarit, river, literally that which flows or moves.

The Râmâyana having depicted Râvana as the son of the Rishi Visravas, the grandson of the god Brahmâ who is identical with the Vedic Prajâpati, and as a great kâmuka or amorous person, the aim of the story No. 3 in making the object of his love, Sîtâ, his own daughter seems to be to liken him to his ancestor Brahmâ, who in the Vedic stories figures as a kâmuka loving his own daughter who is distinctly identified in the Aitareya Brâhmana with Ushas, the Dawn, with Divam, the bright heaven, and with the star Rohinî. The spiritual goddess Vâk is all these metaphorically; they are her emblems. The extremely innocent meaning of the riddle of the Creator's loving his own daughter can be made out from what is said about him in the Brihadâraṇyaka Upanishad I. 4, 1—5, the purport of which is this :

In the beginning this was the second-less Self alone as Purusha, so called because before (pûrva) all this, he burnt down (ush) all evils.

* The reputed Rishi or author of the Gâyatrī verse is Visvâmitra. I have tried to show in Vol. i., pp. 82—85, that Visvâmitra's daughter Sakuntalâ is the Gâyatrī verse, and that the river Mâlinî where she is found by her adoptive father Kanva signifies probably the Japa-mâlâ or rosary.

He feared, like any one who is lonely might fear. But by knowing that fear arises from a second only, and that there was nothing but himself, his fear passed away. But he felt no delight in being lonely. He made his Self into two as husband and wife. He embraced her, and men were born. She thought: 'How can he embrace me, after having produced me from himself? I shall hide myself.' She became a cow, a mare, a female ass, a she-goat, a ewe, in succession, but he became a bull, a stallion, a male ass, a he-goat, a ram, and embraced her, and hence were born cows, one-hoofed animals, goats and sheep. "And thus he created everything that exists in pairs, down to the ants. He knew, 'I indeed am this creation, for I created all this.' Hence he became the creation, and he who knows this lives in this his creation."

Purusha means man or the male sex, and the manner of creation here attributed to the Self is sexual, nay, even beastly, and also sinful by reason of the incest with daughter. But this is only the outward look of this paradoxical riddle. That it is a riddle is evident from the fact that the author of it plays with the word Purusha, and imports into it the meaning of 'one who has burnt down all evils.' The Self that has burnt down all evils cannot do any incestuous, beastly act. The object of the riddle seems to be to show that the Self is second-less both before and after the creation, and that the inward meaning of the Self's *srishti*, creation, is the spiritual evolution of himself as the Self that has *entered* into one and all of the creatures, loving them all as *himself*, for, as defined in II. 5, 18 of the same Upanishad, Purusha is one who has *entered* into all bodies or creatures. (*purah purusha âvisat*), they being *purah*, towns, for him to be in in his Antaryâmi aspect. The Self's *second-less* state before the creation is free from fear: he is lonely with none to molest him. In that state there is no obstruction to his happiness, that is all; but there is no positive happiness in it. But in his state after his spiritual creation of himself he is *the most happy second-less* Self, not by hating and putting an end to any of the creatures in the universe as a second, as an alien, to him, but by regarding and loving them all as himself. In this manner he makes his

own Self all the creatures, not in the bodily or animal sense, but mentally and spiritually for the sake of his loving all as himself. Creation in the animal sense requires the couple, the male and the female, and they are bodily distinct. As husband and wife should be of one mind, the saying that they both are one, or that the wife is but the half of the husband, is true only ethically, and not physically. In this riddle of the second-less Self, his second-less-ness would have been destroyed if he had wedded a second or another than himself. Therefore it is said that he himself became his wife. This can never happen in the animal sense. But in the spiritual sense the Self as pure Mind has in his very nature the inborn faculty of Vâk, who, by reason of the feminine gender of that word, is poetically a female, and the hymn X. 125 of the *Rig-veda* (*vide* p. 274 *ante*) shows that this Lady Vâk represents not simply Speech, but Wisdom, Knowledge, Devotion, Righteousness, in fact all that is morally and spiritually high. This his inborn spirituality is riddlingly himself his daughter, and his wife also, for it is by loving her that he has evolved himself as all the creatures in the sense that he loves them all as himself. What incest or sin can there be in the Self's loving his own spirituality, and how can he have become the One Secondless Self of universal love if there was any selfishness in him? It is therefore said that he has burnt down all evils. He who knows the Self's spiritual genesis of Himself as the whole world will be happy in it, for he too will be free from selfishness, and love all as himself. But he who does not know this spiritual genesis will not soar higher than the animal genesis, which is all that he would see in this riddle if he does not lay stress on the Self's becoming himself his wife and all the creation. Such a man, as the *Bhagavadgîtâ* XVI. 8 says, is an ungodly *Âsura* or demoniac person whose silly idea is that "the universe is devoid of truth, devoid of fixed principle, and devoid of a ruler, produced by union (of male and female) caused by lust, and nothing else."

Spirituality in whomsoever born is the same Lady

everywhere, whether as the daughter of the Creator, or as the daughter of the enlightened man. Therefore, the riddle that, in abducting Sītā, Rāvana abducted his own daughter, simply means that he loved his own inborn spirituality, and had his embodied Samsāric state killed. In connection with this riddle about Rāvana, the following story, said to be found in a work called Bhāvārtha-Rāmāyana, was mentioned * to me in March, 1888.

In the battle of Lankā, Rāvana lost all his relatives and sons, and at last he set out himself to fight. Before proceeding, he went to the mansion of his Queen Mandodari to bid her good-bye. The meeting was of a very pathetic kind. The grief of the poor Queen knew no bounds ; she had lost all her sons, and her husband too was going to die on the battle-field. She begged him to grant her one last wish. On his promising to do so, she said : ' I wish to see Sītā and Rāma brought to our house, and there made to sit together in the seat of honour, attired in the most valuable dress, and decorated with the most valuable jewels, presented by me to them, for I desire to honour them exactly as if they are our daughter and son-in-law placed on the marital seat.' Accordingly, Rāvana arranged for a truce, sent for Rāma to his palace, where he and his Queen placed him and Sītā together on the marital seat and paid all honours to them, by which act Rāvana's mind became as pure as that of a Yogin, and dying immediately in the natural way, he went to Heaven.

This means that the enlightened soul weds its inborn devotion Sītā to the Supreme Self Rāma, and gives up the embodied Samsāric state. Thus all these stories have boldly taken the liberty of differing from the Rāmāyana outwardly, in order to agree with it in one manner or another in what was thought to be its inward Vedāntic sense.

These stories form but a small fraction of the many strange amplifications of, and additions to, the Rāmāyana that have grown in the later Purānas, Upapurānas, and dramas such as the Uttarakāmakarita, and in the different vernaculars of India. To collect all of them would make a volume. We may notice here only one more instance.

* By Mr. N. Nārāyanasvāmi Aiyangār, Solicitor, who said he heard the story recited at a performance of Rāma-kathā in Madras by a Brāhman.

The *Vâsistha-Râmâyana*, *Uttara-kânda* (adhyâyas 11, 12 and 13) says to this effect :

On killing the *Dasakantha* or ten-headed *Râvana* of *Laikâ*, *Râma* was reigning as King of *Ayodhyâ*. But in course of time another *Râvana* surnamed *Satakantha*, because he was a hundred-headed monster, turned up. He lived in a town called *Mâyâpura* in the island called *Sâka-dvîpa* in *Dadhi-sâgara*, the sea of curds, beyond the *Lavana*, *Ikshu*, *Surâ* and *Sarpi* seas. To kill him *Râma* set out with *Sitâ*, as she wanted to see the battle. They travelled in the ethereal *Vimâna Pushpaka*. *Râma* fought with *Satakantha*, but each time the latter was wounded and his blood dropped to the ground, there sprang forth as many *Satakanthas* as the drops of blood. In this manner *Râma* fought for six months without being able to put an end to the enemy's repeated multiplication. At last *Sitâ* obtained permission to fight. She fought as *Sakti* *alias* *Bhadrakâlî* and killed *Satakantha* with the *Brahmâstra*.

Mâyâpura, the name of the so-called town, is a sufficient clue to the esotery of the story. It is all the same whether the Knower or his most valorous wife *Vidyâ*, Knowledge, kills the demon. In this story the victory is won by means of her. The *Khândogya* Upanishad says that whatever is done by means of *Vidyâ*, Upanishad, and *Sraddhâ* is most valorous (*virâvattaram*).

A Vaidik Brâhman of Sringeri, the seat of *Srî Sankarâ-kârya's* *Matha* in the State of Mysore, when repeating verse 3 of *Rig-veda* X., 3, as a blessing on the occasion of his visit to me in 1874 or 1875, mentioned a Nirukta * thereon, which interprets the verse to mean the whole story of the *Râmâyana* in brief. I took it down, as it was a strange one ; and I was struck with surprise when a few years afterwards a Vaidik Brâhman from the far-off Telugu country pronounced blessing by repeating the same verse and the same Nirukta or Nirvâkâna. These are given in the note below,* enclosing within brackets the

* The verse is this :

Bhadro bhadrayâ sakamâna âgât
vasâram jâro abhyeti paskâ ;

* Supraketair dyubhir Agnir vilâkshan
risâdbhir varnair abhi râmam asthât (Rv. x. 3, 3).

words which the Telugu Brâhman omitted in his *pâtha* of the *Nirvakana*. The words in the second and third brackets do not seem to fit in well. The verse is in a hymn the deity of which is Agni. It is rendered by Mr. Griffith thus :

“Attendant on the blessèd dame the blessèd hath
come : the lover followeth his sister.
Agni, far spreading with conspicuous lustre, hath
compassed night with whitely-shining garments.”

The original for ‘night’ is *râma*, for in the Vedas the word *râma* when used otherwise than as a proper name is taken by scholars to mean ‘dark-coloured,’ ‘black.’ This interpretation of *râma* in the verse in question is in accordance with *Sâyana*, who explains the word thus : ‘*râmam* = *krishnam* = *sârvaram tamah*’, that is to say, *râma* means black and signifies here the nightly darkness. He explains the verse to this effect :—

The blessed is Agni while the blessed dame is (his own) light or the Dawn, attended by whom he comes from the *Gârhapatya* to the *Âhavanîya* rite. Then the same Agni, who is *Jâra* in the sense of *satrûnâm jarayitâ*, the destroyer of his enemies, approaches the same dame who is *svasrî* either in the sense of one who moves by herself or of sister to him. Likewise he stands and shines with his bright light encompassing or overpowering the darkness of night at the time of the evening *Homa* rite.

As the *Gârhapatya* and *Âhavanîya* are respectively the western and eastern fires, what *Sâyana* means seems to be

The so-called *Nirukta* thereon is this :

“*Bhadro Râma* *bhadro bhadrayâ maṅgala-rûpayâ Sîtayâ sakamânah sampadyamânah* [*Bharadvâjâramam gatvâ*] *âsamantâd âgâd aranyam agât pitri-niyoga-vasât*. *Jârah* *paradârahartâ Râvanah* *svasâram mâtṛivat-pûjyâm jaganmâtaram Sîtâm paskâd abhyety, aranya-gamanânantaram* [*Vaishṭha-Viśvâmitra-*] *samîpe âgatavân*. *Anantaram setu-bandhana-dvârâ Râvane hate Sîtâyâm kâ 'gnau pravishṭâyâm visvâsârtham Agnis tām grihṭvâ Râmam Raghunâtham paskâd abhimukhenâstâm* (?) *suddhety abhiniveditavân* [*Vibhîshanena sâmrâjyam saumitrim kṛtvâ*]. *Tatah supraketair sakalârtihâribhir dyubhih kântibhih risadbhir varnair âkâra-viseshais kaivam ati-âkâra viseshena sthitavân*. *Tasyaishâ parâ bhavati*.”

The Telugu Brâhman, however, added to “*Tasyaishâ parâ bhavati*” these words : “*tasyottarâ bhûyase nirvakanâya*.”

this: Agni present in the Gârhapatya fire at the time of the evening worship is fancied to go round to the Âhavanîya fire to receive the morning worship when he is attended by the Dawn or when he is fancied to have approached her, and then he goes back to receive the evening worship shining brightly in the Gârhapatya fire as if battling with and conquering the darkness of night. But his interpretation of Jâra as destroyer cannot be accepted. Jâra means the lover, and it is probable that the Sun himself is praised as Agni, and that the three sentences of the verse present three pictures of the morning Sun. One picture is that he has risen attended by the Dawn; another is that as the lover of his own sister, the Dawn, he has approached or overtaken her from behind (*paskât*), for first rises the Dawn and then the Sun; the third is that (having thus risen) he has overpowered the dark being, the nightly darkness, with the brilliant colours of his light.

The only other place where the word Râma occurs in the *Rîg-veda* is X, 93, 14, where it is certainly used as a proper name, to wit, of a famous Asura or heroic being praised along with Duhsîma, Prithavâna, and Vena. Who he is is not known. It appears to me that the so-called Nirukta or Nirvaṅkana on Rv. X. 3, 3—which is against Sâyana's interpretation, but which must have arisen some centuries ago to be current in such widely distant places as Sringeri on the Western Ghats and the Telugu country in the east of the Peninsula—was composed by taking the Râma of it to mean the Râma of the Râmâyana, and by reading the epic into it thus:

The blessed is Râma and the blessed dame is Sîtâ. Attended by her he goes (to the forest by order of his father). Then (*paskât*) the Jâra (who is Râvana) approaches the sister (who is Sîtâ, and who is called sister because he ought to have looked upon Râma's wife as such—as the mother of the whole world). Then (the bridge having been built, Râvana killed, and Sîtâ fallen into the fire in her fire-ordeal) Agni (took her up, and said that she was pure, and) stood about (*abhi*) Râma, shining with his brilliant colours.

Rejecting the Nirukta as spurious, the verse itself is worthy of note as containing the riddle of the Deity praised in it loving his own sister.

There are four Buddhist stories, all of which present some resemblance to the Râmâyana, in three of which princes wed their own sisters, while the last, called the Dasaratha-Jâtaka, is a Buddhist version of the story of Râma who is stated in it to have wedded his own sister Sîtâ.

(1) In his work on the Râmâyana, pp. 4 and 5, Professor Weber quotes a story from Buddhaghosha's commentary on the Dhammapada. It is to this effect :

Brahmadatta, king of Bâranâsi, exiled his sons Mahîmâsaka and Kanda to protect them from the machinations of their stepmother, to whom he had granted permission to choose anything she might wish. But her son Sûriya refused the kingdom which she chose for him, and joined the two brothers in their exile. While wandering in the Himâlayan forests a Rakkhasa under the god Vessavana dragged down into a pond Kanda and Sûriya who did not know Buddha's law; but the eldest brother Mahîmâsaka who knew the law procured their release by answering all the questions put by the Rakkhasa. On the death of the king, the three brothers returned home, and the eldest succeeded to the throne, while Kanda became *Uparâja*, sub-king, and Sûriya the commander-in-chief.

(2) In the same work, pp. 5 and 6, Professor Weber gives the substance of a story said to be found in Buddha-ghosha's commentary on the Suttanipâta thus :

"The Ikshvâku king, Ambattharâjan, to please a young wife, exiles all his elder children, four sons and five daughters. The young princes, when they have reached the forest, intermarry with their sisters, with the view of providing a mutual safeguard against the degeneracy of their race through *mésalliance*; and they install their eldest sister Piyâ in the place of mother. When, after a time, the latter is stricken with leprosy, they remove her to another part of the forest; and there she is found by a king Râma, who has also been driven by leprosy into the forest but has recovered; and by him she is cured and wedded."

(3) A legend about the origin of the Sâkyas, said to be quoted in the Hon'ble G. Turnour's Introduction to the

Mahāvamsa, and reproduced in Mr. E. Pococke's work *India in Greece* at pp. 192—196, is to the following effect :

King Okkāku had five consorts named Hatthā, Kittā, Jantp, Pālīni, and Viśākhā. By Hatthā he had four sons named Okkāka-mukho, Karakando, Hatthināko, and Nipuro, and five daughters, Piya, Supiya, Ānandā, Sanandā and Viyitasenā. On the death of Hatthā the king married a lovely and youthful princess and had by her a son named Jantu, who on the fifth day of his nativity was presented to the king, who was so very delighted as to tell the youthful queen, the child's mother, that he would grant any boon she might choose. She chose the crown for her own son. The king fretted and frowned, but was obliged to grant the wish in honour of his word. He exiled the four sons of his first wife with a large army and eight officers of the State, telling his sons to come back on his demise and succeed to the throne. Their five sisters accompanied them voluntarily, followed by great crowds of sympathizing people. On the first day this multitude marched one Yojana only, on the second day two, on the third three. The princes considered that it would be unworthy of them to inflict pain on others, subdue some minor Rājā and take his territory, and that they should build a city in the midst of wilderness. Accordingly, they marched to the frontier of Himavanto and built a city named Kapilavastu because it was built on a site fixed by Kapila near his hermitage—a site on treading which even weak animals such as deer pursued by beasts of prey such as tiger or lion got power to set them at naught.* Kapila was no other than the Bodhisatto (Buddha) himself in a former birth in a Brāhman family. He had left that family and assumed the sacerdotal character in the Isi sect. As advised by the officers of State, in order to avoid unequal matrimonial alliances with the common people, the princes treated the eldest sister as their mother and in due seniority wedded the other four sisters. On their father being informed of the founding of the city by his sons, he broke forth (addressing himself to his courtiers) into this exultation: 'My friends, most assuredly they are Sākya (self-potential).' Buddha is called Sākya because he was born in the line of these four princes.

(4) The Buddhist Dasaratha-jātaka, given in detail in Professor Weber's work, pp. 113—123, is to the following effect :

* This kind of legend is widely prevalent in Southern India, and the same may be the case in Upper India also, in respect of the sites of many old cities built by kings.

Dasaratha, king of Bārāṇasī, had two sons, Rāma-pāṇḍit and Lakṣhana, and a daughter Sītā-devī. Their mother having died, the king married a second wife, by whom he got a son named Bharata. At her instigation the elder princes were exiled for twelve years, and Sītā-devī went with them to the Himālayas of her own accord. Lakṣhana and Sītā-devī treated Rāmapāṇḍit as their father and brought him fruits and herbs. The astrologers had told Dasaratha that he would die precisely in twelve years, but he died in the ninth year. Bharata refused to be installed and went to the forest to bring Rāma-pāṇḍit back. On hearing of their father's death, Lakṣhana and Sītā-devī wept bitterly; but not a drop of tears fell from the eyes of Rāma-pāṇḍit: he was quite unmoved. On Bharata asking the reason, Rāma-pāṇḍit delivered a long sermon about the uselessness of grieving for the departed. He refused to return until the remaining three years were over, and sent back Bharata with Lakṣhana and Sītā, and with a pair of his shoes made of grass, which the ministers placed on the throne. "Whenever they committed an act of injustice the shoes struck each other. From that warning (sign) they reheard the case. But whenever they adjudicated justly, the shoes remained silent." * At the end of the three years the Pāṇḍit returned to Bārāṇasī and was installed with Sītā-devī as queen consort, reigned for 16,000 years and went to heaven. Buddha himself relates this Jātaka tale to a husbandman who, having lost his father, was grieving too much; and at the end Buddha says that in his former birth he was the same Rāma.

In all these Buddhist stories the reason for the exile is the intrigue of the stepmother as in the Rāmāyana. It is not likely that this stereotyped reason repeated itself historically in respect of four different kings, viz., Brahmādatta, Ambattharāja, Okkāku and Dasaratha. One original story seems to have assumed different shapes. As Sītā is a Vedic goddess connected with sacrifice and the three Vedas, who is it that is likely to have been the author of the original story, whether a Brāhman who considered his Vedas and sacrifices as the very soul of his religion, and wanted to utilize the goddess in an epic concealing Vedāntic truths in it, or a Buddhist who had nothing to do with them? The Dasaratha-jātaka virtually confesses the great antiquity of the story of Rāma by

* This is an improvement upon the Rāmāyana which does not say anything about the shoes striking each other.

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saying that he was a by-gone incarnation of Buddha. The Mahâbhârata has an old tale, referred to even in the Râmâyana, about king Sibi's self-sacrifice when tested by Indra and Agni. The Buddhist Sibi-jâtaka amplifies that story and says that Sibi was a previous incarnation of Buddha (*vide* Essay on Sibi in Vol. I.). Rishi Kapila is a name which in the ancient literature of the Brâhmins came to be hallowed and associated with great sageship and knowledge, and our story No. 3 says that Kapila too was a previous incarnation of Buddha. Similarly, the esoteric truths concealed in the Râmâyana having, in course of time, been forgotten by the common people, and Râma understood only according to his outward picture, viz., as a great, good, heroic man, an incarnation of Vishnu himself, the Buddhists appropriated him also as a previous incarnation of Buddha. The object is to ennoble Buddha by identifying him with the old hallowed names of the popular stories of the Brâhmins, and the Brâhmins have returned the compliment by saying in some of the later Purânas that Buddha was the latest incarnation of Vishnu.

The reason why in the Dasaratha-jâtaka there is no abduction of Sîtâ and no war of Lankâ is, as was suggested by a European scholar (Professor Lassen, if I remember right), that, as the object is to identify Râma with Buddha in his previous birth, the popular story of Râma is changed so as to suit the mild character of Buddha, who, though a Kshatriya, never waged war, but gave up the world and became a pious sage. The Râma of the Jâtaka is a vegetarian living on roots and herbs, and is such a rigid sage as not to grieve for the death of his own father. But the Râma of the Râmâyana has the greatest affection for his father, weeps like a child on hearing his death, and performs Srâddha to him, according to the ancient Aryan custom, with the flesh of *ena*, a kind of black antelope; and he is described as subsisting not only upon roots and herbs in his exile, but also upon the flesh of game killed in the jungle. The extremely mild character of Buddhism

is clearly shadowed forth in story No. 3, in which it is said that a new city was built in the wilderness to prevent the infliction of pain involved in subduing other kings and appropriating their territory. 'Such an ideal can never view war with favour. The Laṅkā war in the South having thus had to be avoided, the exiled Râma is stated to have gone to the Himâlayan jungles in the North, to which the exiled Pândavas of the other great epic, the Mahâbhârata, go.

Mr. J. D. Mayne, in his *Hindu Law and Usage*, 5th Ed., p. 92, refers to the custom in ancient times of the incestuous marriages of Sâkya princes with their sisters. Buddha himself is called Sâkya-sihma, and it is probable that Buddhism absorbed a large number of the Sâkyas who founded their own dynasty, and that in these Buddhist legends about princes marrying their own sisters the custom of the Sâkya princes is reflected. These legends must have arisen long after the rise of Buddhism. Our ancient Dharma-sûtras, some of which are adjudged by competent scholars to be much anterior to Buddhism, and the marriage and other customs recorded in which must have come down from more ancient time, are unanimous in placing the bride entirely beyond the bridegroom's blood relations. The *Rig-veda* itself, our most ancient record, clearly condemns sister-marriage when it says in X. 10, 12 'pâpam âhur yah svasâram nigakkhât,' "they have called it sin that a brother should marry his sister;" and we have seen that what is said in the *Rig-veda* about the Sun Pûshan's or Agni's loving his own sister is a riddle.

Mahimâsaka of story No. 1 means 'the ruler of the earth', and Kanda and Sûriya are the Pâli or Prâkrit words for Kandra and Sûrya, the Moon and the Sun. That story extols the merit of the knower of the dharma or law of Buddha. The pond mentioned evidently signifies the fancied abyss into which the Sun and Moon sink and disappear when setting; but when they rise from it in the east, it is said by the devout Buddhist that they do so only

by the merit of the knower of the law who alone deserves to be 'the ruler of the earth.' This may be compared with the Taitt.-Āraṇyaka II. 1, 2, which says that if one duly performs the Sandhyā worship and throws up the water taken in his palms by repeating the Gāyatrī verse, the water thus thrown up becomes the Vajra weapon and cuts off the Rākshasas that molest the Sun. Likewise the Rākshasa-prasna or questioning by the Rākshasa may be compared with the Yaksha-prasna incidence at the concluding part of the Aranyaparvan of the Mahābhārata.*

The idea of the Buddhist story, No. 2, that Rāma was a leper is very peculiar. According to Dr. Macdonell's dictionary, the word Rāma means "dark-coloured, black; pleasing, delightful, charming, lovely." It seems to be derived from ram, to rejoice at, delight in, enjoy, love, &c. Rāmā, in the feminine, means a charming young woman. The *delightful* nature of the Soma drink being much praised in the *Rig-veda*, it is curious that the Vedic Rāma Mārgaveya is the inventor of the Kshatriya's Soma drink, while Rāma Jāmadagnya is, as we have seen in another essay, a strange metamorphosis of Rāma Mārgaveya. Rāma Halabhrīt, the elder brother of Krishna, is known as *delighting* in hālā, liquor. Our Vedic Sītā figures as *loving* King Soma so that she is a Kāminī. There is therefore

* There the god Yama *alias* Dharma hovers about a pond as a Yaksha, and the younger brothers of Dharmarāja drink the water without heeding the Yaksha who says to them not to drink without answering his questions. The result is that they die. But Dharmarāja answers the questions, the last question: 'Who really is man?' receiving this answer: 'He really is man the fame of whose good works fills earth and heaven—who looks upon happiness and misery alike [working for work's sake undeterred by reverses, and without any selfish desire for its fruit].' Pleased with the answers, the Yaksha tells Dharmarāja to choose the resuscitation of any one of his brothers. Leaving his own uterine and heroic brothers, Bhīma and Arjuna, upon whom the victory of the future war of Kurukshetra so much depends, Dharmarāja chooses the coming back to life of his step-brother Nakula out of compassion for that poor orphan whose mother Mādrī, when dying, had left him and his twin brother Sahadeva to his care. Pleased with this disinterested compassion, Yama restores all the brothers to life.

verbal appropriateness in her husband being called Râma, *the lover*, in the Râmâyana, while in the Vedântic sense Râma is one who is Âtmarâma or Âtmârâma, finding all his delight or love in himself. Now, according to Apte's dictionary, râma among other things means not only black, but white, and also *kushtam*, leprosy, which is of two kinds, black and white. It is, I think, by catching hold of this leprosy sense of the word that the Buddhist story in question has made Râma a leper. Evidently that story leaves it to be understood that this leper Râma came to know the Buddhist Law, cured himself by its merit, and became Râma in the sense of one who is charming, beautiful, and also the lover, wedding Priyâ, the 'dear' lady. Thus the lesson taught by this story is that by knowing the Law even a leper cures himself and others of leprosy—moral leprosy.

KRISHNA.

The Mahâbhârata and the Purânas are unanimous in saying that the god Krishna was an incarnation of the god Vishnu, born as the son of Vasudeva and Devakî, and therefore having the aliases of Vâsudeva, a patronymic meaning 'son of Vasudeva', and Devakîputra, 'son of the lady Devakî.' His story is made up of marvellous legends. From them scholars have tried to eliminate his godhood and all that is extravagant and physically impossible, and reduce him to a human being who, born as the son of one Vasudeva, made his name as a great Kshatriya hero, but who subsequently was deified for the purpose of hero-worship. But in the case of Krishna, instead of man being deified, the contrary seems to me to be the case, viz., that god Vishnu is anthropomorphized and made man—god-man—as Krishna Vâsudeva. Simply because in our ancient Sanskrit literature a being has a patronymic or a matronymic, and is stated to have been born, it does not follow that he must have been a human being. Varuna and other gods have the matronymic of 'Âditya', son of Aditi. The god Indra is said to be the son of the sage Kasyapa and Aditi. The god Rudra is described in the Brâhmanas as born as the son of Prajâpati. Even the god Visvakarman, the Creator of the universe, has been given the strange patronymic of 'Bhauvana' (p. 302 *ante*). The Purânas and the epics say that Vishnu was born on this earth as the dwarf Vâmana, son of Kasyapa and Aditi; but nobody who will read the legends about him and the *Rig-veda* together will have any doubt whatever about the Purânico Vâmana being identical with the Vedic god Vishnu Trivikrama. Likewise Krishna Vâsudeva or Devakîputra is, as I shall presently try to show, identical with Vishnu, the God of Sacrifice, the Primeval Yajña-Purusha, Sacrifice-Man, God Himself as Sacrifice, who, sacrificed

in the beginning according to the *Purusha-sūkta*, has become the whole universe, immanent in all things and creatures.

Pāṇini, the great grammarian, whose age is placed by Professor Max Müller in the fifth century B.C., and by others in the third or fourth century B.C., mentions Vāsudeva, who, as explained by Patañjali, whose age is placed by many scholars in about the middle of the second century B.C., is not an ordinary man, but God under that name. The Buddhist work called *Lalita-Vistara*, which is stated to have been translated into Chinese in about 76 A.D., and which is considered to have been handed down by tradition and committed to writing not later than the first century B.C.,* mentions Krishna along with Vaisravaṇa, Kuvera, Indra, Kandra, Sūrya, Kāma, and Rudra, and as these others are undoubtedly gods, there can hardly be any doubt that he too is intended in the said work as a god.† Savants, like Drs. G. Bühler and R. G. Bhāṇḍārkar, are of opinion that the worship of Krishna Vāsudeva *alias* Nārāyaṇa as a god has been prevailing in India from long before the rise of Buddhism.‡ We should therefore not be surprised if we meet with his name in the Vedic literature.

The Yājñika or Nārāyaṇa section of the Taitt.-upanishad, Anuvāka I., has, in the Drāvida-pāṭha of it, five Gāyatrī verses (22—26), the first of which is about Rudra, and the last about Vishṇu under the three names of Nārāyaṇa, Vāsudeva, and Vishṇu.§ The middle ones are about Danti, Garuḍa, and Durgā. In addition to these the Āndhra-pāṭha has Gāyatrīs about Nandi, Hiranyagarbha,

* Max Müller's *Chips*, Vol. I. (of 1867), pp. 205 and 208.

† Max Müller in the *Academy*, Aug. 28, 1880, reprinted in *Ind. Ant.*, IX., p. 289.

‡ *Ind. Ant.* for June 1889, Vol. XVIII., pp. 184—192.

§ The verse is this :

Nārāyaṇāya vidmahe,
Vāsudevāya dhīmahi,
Tanno Vishṇuh prakodayāt.

Nārasihma, Bhāskara, and Agni Vaisvānara. As the Vishnu-Nārāyana-Vāsudeva verse occurs in both the Pāthas, it is probable that it existed in the Upanishad from the beginning. Further on, both the Pāthas of the Upanishad in question have an Anuvāka entirely devoted to Nārāyana as the Highest Brahman and Ātman pervading the whole universe, and, at the same time, located in the heart of man. The Anuvāka commences by saying that He is Sahasraśrīsha, Visvāksha, Purusha, names which remind us of the first verse of the Purusha-sūkta (Rv. X. 90), 'Sahasraśrīshā Purushaḥ sahasrākshaḥ,' &c. Its 'Visvam evedam Purushaḥ' may be compared with 'Purusha evedam sarvam' of verse 2 of the Purusha-sūkta. Thus it is clear that its Nārāyana is the Deity of the Purusha-sūkta. It is in perfect accord with the other Upanishads in placing the Deity in the heart, but it is remarkable in that it indicates that it is God in the emblem of Agni that is placed in the heart. It says that Agni (the god of fire) is established as a blazing flame in the middle of the heart from where his warmth pervades the whole body, and that in that flame is established Nārāyana, the Highest Self, Who Himself is Brahmā, Siva, Indra, Akshara, (decayless), Parama (the Highest), and Svarāj or Self-Sovereign. Intellect, consciousness, may depart earlier, but life remains as long as the heart, the centre of heat, acts. Therefore the Highest Self, the Life of all lives, is said to be placed in the heart's warmth, which again is pictured as a blazing, that is *living* fire. Nārāyana, as we shall see, is the Supreme God as *the Deity of Sacrifice*, and therefore, when the heart is made His place, it is appropriately pictured as having the blazing Agni.

Going higher up, we have the Satapatha-Brāhmaṇa, XIII., 6, 1, 1,* which says to the effect that, by being the Seer and performer of the Purusha-medha sacrifice, Purusha Nārāyana became all this (the whole universe) and surpassed all beings—('atyatishthat sarvāni bhūtāni idam

* Muir's Texts, Vol. IV., p. 20.

sarvam abhavat'). There can be no doubt that this Purushamedha sacrifice is identical with the sacrifice spoken of in the Purusha-sūkta, in which the Deity Purusha Himself, surnamed Yajña (the personification of Sacrifice), is offered up as the Victim and, thus sacrificed, becomes the whole universe, and that Purusha Nârâyana who 'atyatishthat,' i.e., surpassed all beings is identical with the Purusha who is described in the Purusha-sūkta as 'atyatishthat dasângulam.' I have had to speak of this identity often, pointing out that the epithet 'Nârâyana' is used in the said Brâhmana as a patronymic denoting Purusha as 'Son of Nara, Man,' and that Nârâyana who is put down as the Rishi or Seer of the Purusha-sūkta is the Deity Purusha Himself.*

The question why the epithet Nârâyana, 'Son of Man,' was coined for the Deity Purusha depends upon the interpretation of the words 'Tasmâd Virâd ajâyata Virâjo adhi Purushah' of verse 5 of the Purusha-sūkta, the literal meaning of which is 'From Him (i.e., from the Purusha described in verses 1—4) was born Virâj, and from Virâj Purusha.' Although the scholiasts, following certain Purânic texts, take Virâj and Purusha to be the different manifestations of the Purusha of verses 1—4, they take Purusha, Virâj, and the Virâj-born Purusha to be all males forming a genealogy of three generations, so that the Virâj-born Purusha would be the grandson of Purusha. Virâj is used both in the masculine and in the feminine.† Virâj in the feminine is also one of the Vedic metres mentioned by name even in the Rîg-veda.‡ Now the Satapatha Brâhmana is a greater authority than either the scholiasts or the Purânas, and it (XIII. 6, 1, 2) clearly takes the Virâj of verse 5 of the Purusha-sūkta, which it quotes, to mean the metre Virâj, a feminine word. It says: "The Virâj has forty syllables. Hence he (Purusha)

* Vide Vol. I., pp. 427—437; and pp. 247—249 ante.

† For instance, mas. in Rv. X. 166, 1; fem. in Rv. X. 159, 3 (atho me dubitâ virât.)

‡ For instance, X. 180, 5.

obtains the Virâj, according to the text, 'From him sprang Virâj, and from Virâj Purusha.' This is that Virâj. From this Virâj, therefore, it is that he begets Purusha the Sacrifice." * As thus Purusha begets the Yajña Purusha, Sacrifice Man, the latter came to be regarded as Purusha's Son born in the lady Virâj and named Nârâyana, Son of Nara, Man, using Nara as a synonym of Purusha. Thus, the name Nârâyana was evolved from the Purusha Hymn, is as old as, or it may be, older than, the Satap.-Brâhmana, and means the Deity Yajña-Purusha.

If thus Purusha has Virâj born as his daughter, and then gets his son, the Sacrifice Purusha, from her, we have in this the Vedic riddle, often dwelt upon before,† of the Creator loving his own daughter and generating the universe—the riddle of Himself appearing as Father, Mother, and Son. The first four verses of the Purusha Hymn describes Purusha's pervasion everywhere: He Himself is all this universe. This being His manifestation, we have to put to ourselves, before going to verse 5, the question, How did He bring this about? Verse 5 explains that He (the Father Purusha) begat Virâj and, through her, (the Son) Purusha, who, as soon as born, extended Himself everywhere—('sa jâto atyarikyata,' &c.). This simply means that His manifestation of Himself as the all-pervading Son Purusha was brought about by means of Virâj. The Taitt.-Samhitâ III. 3, 5, 2 also says that the Creator Prajâpati created everything by means of the female Virâj. We must follow the Vedas themselves about what Virâj means in connection with creation, and they say that Virâj is the goddess Vâk.‡ Virâj means well-shining, the queen. A metre is a well-put, measured speech, and of all the metres, that one which is Virâj was selected to lend its queenly name to Vâk, the Goddess of Speech. The simple idea, therefore, is that by

* Muir's *Tests*, Vol. V., p. 369.

† *Vide* pp. 268–277; and pp. 462–464 *ante*.

‡ *Vide* Athrava-veda IX. 2, 5; Vâj.-Sam. 17, 3; and Satap.-Br. IX., 1, 2, 19, referred to in Muir's *Tests*, Vol. V., p. 370.

means of His own in-born Power of Speech He has manifested Himself as (the Life of) the whole universe, as the Son Purusha; and if we pay due attention to the nature of the Son's mother as the Power of Speech, we will find in Him the Logos or Word, the Son or Revelation of Mind. This we may fairly take the Purusha Hymn to imply. But its main object is to bring out the idea of God as Sacrifice. The concept that He is all this, the Life of life in one and all, is tantamount to the concept that He is diffused and distributed everywhere, and therefore it is said that the Son Purusha was sacrificed as the victim and, thus sacrificed, became the whole universe. Thus the One Word or Name sacrificed becomes all the names and forms.

The Purusha Hymn sums up this sacrifice by saying: 'Yajñena Yajñam ayajanta Devâh', in its last verse, which is *verbatim* the same as Rv. I. 164, 50, which the Aitareya-Brâhmana (I. 15 and 16) explains to mean the offering of the churned out Agni, who thus generated is well known in the *Rig-veda* as the Son, into the Âhavanîya fire of the sacrifice, for it is said that the churned out Agni is the *pasu* or victim of the Devas. By quoting this ritual the Purusha Hymn may well be taken to mean that the churned out Agni signifies the Son or Manifestation of the Unseen God, and that, sacrificed as the victim, the Son is distributed everywhere, as the source of Life throughout the universe, just as all the lights seen everywhere in the shining objects of the sky may be taken to be the diffusion of one light, of one Agni.

I would view the Purusha Hymn to be another picture of Vâkaspati Visvakarman's all-offering sacrifice (Rv. X. 81) in which He offers up Himself for the purpose of *growing* (*vridhânah*); and it appears to me that it is in imitation of Visvakarman that Purusha Nârâyana is described in the Satap.-Brâhmana as having seen and performed the sacrifice by which He becomes all this and surpasses all.

About Yajña or Sacrifice the *Rig-veda* has another

Hymn, X. 130. Yajña is stretched everywhere with his threads by the Fathers; nay, Pumān himself has spun him even to the vault of heaven. As Pumān is another word for Purusha, Man, I would take him to be identical with the Deity Purusha. Yajña who is stretched everywhere seems to be the sacrificed aspect of God, who Himself as Pumān performing the sacrifice has stretched or woven Him; in other words, He has made Himself immanent everywhere in the universe. This stretching seems to mean the same thing as Vishnu's measuring the whole universe by his three strides.

As Nārāyana means, as we have seen, the Son of Sacrifice Purusha, with the churned out sacrificial Agni as his emblem, likewise his other patronymic Vāsudeva would mean the same Son of Sacrifice, if we follow the Sukla-Yajur-veda, I. 2* in taking Vasu as one of the epithets of Sacrifice. Moreover, there are the triads of gods as Vasus, Rudras, and Ādityas, belonging respectively to the regions of Earth, Air, and Sky, and so the sacrificial Agni located and worshipped on the Earth, may have been called Vāsudeva, the Son of the Vasus. Agni's alter ego is the Sun, who too may well have been called Vāsudeva when, as the Sun beginning the Uttarāyana of the olden time, he rose in conjunction with the Dhanishthā asterism which has the Vasus as its regents.

Now about the name of Krishna. Krishna, meaning the black, is a name particularly of the black antelope. In the Yajur-veda and Brāhmanas we often hear of Yajña, the Deity of Sacrifice, and also of Agni, as running away from the Devas, becoming Krishna, the black antelope (*krishno bhūtvā*). In the Vedic literature Vishnu is well known as Sacrifice (*Yajño vai Vishnuh*). According to Yāska's Veda-Nighantu, not only Vishnu, but also the name Prajāpati is applied to Sacrifice along with many other names including Megha, the rain-cloud. In the Vedic story about

* It says: 'Vasoh pavitram asi.' The commentator takes Vasu to mean Yajña, Sacrifice, quoting the Śruti: 'Yajño vai Vasuh, Yajñasya pavitram

Prajâpati becoming the stag shot by Rudra, Prajâpati is clearly identified with Sacrifice. We will see in the end that our Krishna Vâsudeva also is shot by a hunter who takes him to be a *mriga*, antelope. *Parjanya*, the rain-cloud, is likened to the Krishna antelope (*Parjanyaḥ krishna iva khalu vai bhûtvâ varshati*—*Taitt.-sam.* II., 4, 9, 4). The Boar is another Vedic name for the rain-cloud; and we have seen in the Essay on *Varâha* that the Boar shot by Indra is Sacrifice-Vishnu in the metaphor of the rain-cloud, because Sacrifice gives Indra the Soma beverage as copiously as the shower of rain.

In the *Rig-veda* VIII., 96, 13—15, there is a description of a mythical Krishna, also called *Drapsa*, the drop or the dripping one. He is at the river *Amsumatî* with ten thousand (troops). Indra finds him out, and leads his own heroes (the *Maruts*) to the battle. *Drapsa* then assumes a shining form. Indra, with *Brihaspati* to aid him, conquers the godless tribes that came against him. Such is the purport of the description. Following a legend which has grown from it, *Sâyana* takes this Krishna to be an Asura or demon whom, along with his godless troops, Indra conquered on the banks of *Amsumatî*, taking it to mean the *Yamunâ* river. Mr. Griffith construes the verses to mean that Indra conquers the godless tribes, the demons of darkness, and protects Krishna, the darkened Moon, from them, near *Amsumatî*, a mystical river of the air. In support of this it may be said that the Moon Soma is the heavenly prototype of the sacred Soma drop. In the dark fortnight he is troubled by the demons of darkness, but at last at the solar and lunar conjunction of the new-moon day the Sun Indra takes him under his shelter. But if we take Krishna to be the chief of the enemies killed, the fancy is that the Moon of the dark fortnight is the mythical enemy taking his nightly hosts with him to fight with the Sun, but is killed by the latter on the new-moon day. The riddle of Indra's killing the Moon simply means his winning the Soma beverage. As the *Aitareya-Brâhmana* distinctly identifies

Sacrifice Prajāpati's Stag form with Orion, we may well take Krishna to be not simply the Moon, but the Moon's constellation, the Orion-Deer, representing the Soma-sacrifice dripping with the Soma for Indra. In winter this Krishna falls to the sky of night, but when the Sun comes in conjunction with him at the beginning of summer, he kills the demon of the wintry darkness, and wins Krishna as the Soma-sacrifice, either as the friend rescued from the demons of winter, or, riddlingly, as the so-called Deer-demon killed in the fray. Amsu means the Soma-plant or juice, also ray. The so-called river Amsumati may be the place in the sacrificial ground where the Soma-plant is pressed on the Soma day. In the sky it may be the Milky Way near Orion.

Krishna, not as a demon, but as the invoker and praiser of the gods, is mentioned in another part of the *Rig-veda*, viz., VIII. 85. The Anukramani attributes the authorship of that Hymn to Krishna of the line of Angiras. Indeed, Krishna is mentioned in the body of the Hymn itself. It is a Hymn invoking the *Asvins* to come to the Soma-drink. In verse 1 the poet says: 'O ye *Asvins*, come to my invocation'. But in verses 3 and 4 the invoker is mentioned in the third person thus: 'O ye *Asvins*, this Krishna invokes you'. 'O ye heroes, hear the invocation of the singer Krishna'. If we take Krishna, the black antelope, to have been one of the metaphorical names of Yajña or Agni, either the poet himself had that name, according to the custom of men being named after this or that god, or the poet means that not merely he, but the personified Yajña Purusha Krishna himself of the sacrifice that is going on invokes the *Asvins* to the Soma-drink.

Thus, like the names Nārāyaṇa and Vāsudeva, the name Krishna also for Vishnu proves him to be the Deity of Sacrifice. The two former names being patronymics, it is easy to conceive how a legend arose that Vishnu was born as the Son of Man on the earth, as the son of the Man Vasudeva, while Krishna served as the proper name

for him, for one ought to have his own name, and not merely a patronymic or matronymic. When once Krishna was conceived as the Son of Man, it became necessary to say who was his Mother, and it was said that she was Devakî, meaning 'Goddess.'

Like his patronymic Nârâyana or Vâsudeva, Krishna's matronymic also as Devakîputra enables us to identify him with the Son Purusha born from our Lady Virâj of the Purusha-sûkta. We have seen that Virâj is the name of a Vedic *Khandas*, metre, and that she represents the goddess Vâk. Now, the Taitt.-Samhitâ III. 4, 9 says the metres are Devikâs, goddesses ('*khandâmsi vai devikâh*'), and pictures the full-moon day Anumati as the metre Gâyatrî, the bright fortnight Râkâ as the metre Trishtubh, the new-moon day Sinîvâlî as the metre Jagatî, the dark fortnight Kûhûh as the metre Anushtubh, while the Moon Kandramas, called Dhâtri (as the Lord of all these goddesses of the lunar month), is pictured as the word Vashat-kâra. We are not so much concerned with this picture here as with the fact that the metres are called Devikâs. As Virâj is one of the metres, the queenly one, and therefore entitled to be called Devikâ *par excellence*, it appears to me that it is Virâj Devikâ herself that has been made Krishna's mother Devakî. This can only have taken place in an age when the character of the Virâj of the Purusha-sûkta as the mother of the Son Purusha was well remembered, and not in the later age when Virâj was mistaken for a male being.

Accordingly, we meet with Krishna as Devakîputra even so early as in the *Khândogya-upanishad*, and as we have seen that he is the Deity of Sacrifice, the Son of Sacrifice-Man, it is noteworthy that the said Upanishad mentions him in connection with the knowledge of 'Man as Sacrifice' (III. *Khandas* 16 and 17). After describing this knowledge, it concludes by saying that Ghora Ângirasa taught it to Krishna Devakîputra, who thereby became *apipâsah*, free from thirst. The view* of 'Man as Sacrifice', as described

* Man is said to be Sacrifice in this manner: Dividing his lifetime into three periods, the first is treated as the morning-libation to the Vasus, the

in that Upanishad, is from the spiritual point of view on the analogies of the ritualistic sacrifice. In order to give to this Upanishadic view of sacrifice the character of time-hallowed orthodoxy, it is said that Krishna Devakîputra himself—simply another name coined for Purusha Nârâyana—was the learner and performer of it. This saying is similar to what, as we have already seen, is stated in the Satap.-Brâhmana about Purusha Nârâyana as the seer and performer of the Purusha sacrifice. One may say that this is an anthropomorphic view of Nârâyana, but still his godhood is revealed by the saying that he became all this universe and surpassed all. Similarly, although Krishna is stated to have been a student of Ghora Ângirasa, his divinity is revealed by the epithet of apipâsa, free from thirst. Apipâsa is one of the eight attributes of the Deity of the Heart as described in the last Prapâthaka of the

second as the midday-libation to the Rudras, and the last as the third libation to the Âdityas. The Prânas themselves are to be looked upon as the Vasus, Rudras, and Âdityas. Whatever food and pleasures man abstains from, that is his Dîkshâ; whatever food and pleasures he enjoys, that is his Upasads. Penance, liberality, righteousness, kindness, truthfulness, these are his Dakshinâs, largess; and "when they say, 'There will be a birth', and 'there has been a birth' (words used at the Soma-sacrifice, and really meaning, 'He will pour out the Soma-juice', and 'he has poured out the Soma-juice'), that is his new birth. His death is the Avabhrittha ceremony (when the sacrificial vessels are carried away to be cleansed)."

This is a spiritual view of sacrifice, indicating that life devoted to the worship of one's own Prânas, senses or vital airs, by abstaining from all that is prohibited, and enjoying whatever may be lawfully enjoyed—such is probably what is meant by abstinence and enjoyment—and by the distribution of one's self as the largess of righteousness, kindness, &c., is spiritually as good as a sacrifice performed with all its ritualistic ceremonies and symbolisms. I do not think that the birth spoken of means the procreation of children. As the pressing and pouring of the Soma-juice is believed to make the sacrificer born anew spiritually for an immortal life in the company of the gods, the meaning intended seems to be that, by leading a righteous life, spiritual birth, called the new birth, is obtained. The senses should be worshipped as the gods themselves by a right mode of satisfying them, and not dishonored and insulted by offering vicious things to them. When the senses are rightly worshipped and nourished, the re-birth, that is, the manifestation of the Self, takes place in all its purity. In this manner should man be a life-long sacrifice.

same *Khând.-upanishad* (VIII. 7, 1). To learn was not considered as detracting from godhood when the Deity was conceived as the Son. The same *Upanishad* has a long chapter about the god Indra serving his student-ship under Prajâpati and learning the Self. Rudra is the Vedic Son God, and it is said in the *Purânas* that he was a student under Bṛihaspati's father Ângiras.* In the *Rig-veda* the Ângirases, the first kindlers of the sacrificial fire (I. 83, 4), the sons of the sky (III. 53, 7), the heroes who fight in aid of Indra and find out the stolen cows of the gods, are very mythical personages, hardly to be distinguished from the Maruts. In *Rv.* X. 108, 10 Saramâ characterizes them as ghora, fearful. This adjective of the Ângirases is used as the proper name of our Ghora of the Ângirases. When the Deity Krishna had to be pictured as the learner of the knowledge of sacrifice, a teacher was found appropriately in the line of the wonderful original kindlers of the sacrificial fire.

Before proceeding further we may take notice of a few more names of Vishnu, which also, though for the first time met with in the epics and *Purânas*, point him out to be the Yajña-Purusha and also the Son aspect of Him as the Deity in Agni and in Agni's alter ego the Sun.

Padmanâbha. This name of Vishnu means that he has the lotus flower in his navel. The *Purânic* idea is that from that navel-lotus of Vishnu the god Brahmâ sprang. This idea seems to be derived from 'Ajasya nâbhâv adhy Ekam arpitam' of the *Hiranyagarbha Hymn*, *Rv.* X. 82, 6. As Yajña is considered to be the nâbhi or navel of the universe (*Rv.* I. 164, 35), I take Aja, the Unborn, to mean God as Yajña-Purusha, in whose navel, which is the fire-pit of the altar, Agni, the Son aspect of Sacrifice, is placed. I consider that the One placed in the navel of the Unborn is Agni, and that it is Agni himself that is called *Hiranyagarbha*, the Golden Child, the same who came to

* *Harivamsa* 25, verse 33; *Vishnu-purâna* IV. 6, 13; *Bhâg.-purâna* IX. 14, 6.

be described in the Purāṇas as the god Brahmā born from and placed on the lotus of Vishnu's navel. This idea of lotus in Vishnu's navel seems to have been derived from the ritual according to which a bed of lotus flowers is made in the pit of the altar before Agni is established in it (Taitt.-Ār. I. 22, 9 and 25, 1). Padmanābha, therefore, denotes Vishnu as Yajña-Purusha. The same Hymn describes Hiraṇyagarbha as also the Garbha, Embryo or Child, borne by the Waters. This picture seems to be of Agni both as the fire of lightning borne by the water-charged rain-cloud which is one of the emblems of Sacrifice, and as the Sun in the blue sky which is likened to the sea, and which is called Vishnu-pada.

Dâmodara. This name of Vishnu means that he has a cord or cords round his belly. This name is likely to have arisen from some ritual performed with thread in connection with Sacrifice, which is called Saptatantu, having seven threads. Agni is called Saptârkis, having seven kinds of light, while the Sun is said to have seven kinds of rays. Surrounded by the rays as rāsmis, ropes, the solar emblem of sacrifice may well have been called Dâmodara. Yajña is known for his threads by which he is stretched everywhere. The Vâkaspatya explains Yajña's name Saptatantu to mean one who is stretched by means of the seven Vyâhritis consisting of the words Bhûh, Bhuvah, Svah, Mahah, Janah, Tapaḥ, and Satyam. These are names of the seven worlds or stations one above another. The threads of Sacrifice pass through all these. Under the word Dâmodara in the Vishnu-sahasranāma, Śaṅkarākārya quotes a text of Vyāsa to the effect that dâmans signify the lokas, worlds, and that as Vishnu contains them all in his belly (he being infinite), he is Dâmodara. This interpretation of dâman as loka or dhâman seems to be an attempt to get at the worlds of the seven Vyâhritis by a forced etymology.

Adhokshaja. This means 'born under an axle'. Śaṅkarākārya takes the word to mean the Virâj Man, born

between Sky and Earth, taking *aksha* to mean the former and *adhaḥ*, below, the latter. According to the *Vākaspatya*, *adhoksha* is a word used in respect of passing by a way under the axle of *Havirdhāna*, the car for conveying the Soma-plants to be pressed. Therefore, *Adhokshaja*, as a name of *Vishnu*, must have arisen in connection with some ceremony with the Soma-car.

Purushottama. As *Yajña* is *Purusha*, he seems to have been called the Best *Purusha* to distinguish him from others. Moreover, the Upanishadic Self is described as *Uttamaḥ Puruṣaḥ* (*Khând.-up.* VIII. 12, 3).

Srīvatsa-lāṅkhana. This name seems to me to have arisen by viewing the Brilliant Son, *Agni*, as borne on the altar of the *Yajña-Purusha* (*vide* p. 135 *ante*).

Kesava. This name must have arisen from the solar aspect of *Vishnu*, the *Purusha* in the Sun being described as having golden hairs (*Khând.-up.* I. 6, 6).

Hrishīkeśa. This means 'one who has erect hairs'. This name may have arisen from *Vishnu's* aspect as *Agni*, whose flame, called *sikhâ*, tuft of hair, is upward.

Pundarīkāksha. This means 'one who has lotus-like eyes.' This also must have arisen from the solar aspect of *Vishnu*, the *Purusha* in the Sun being so described (*Khând.-up.* I. 6, 7).

Hari. This also, meaning 'Lion,' must have been one of *Vishnu's* solar names.

Govinda. This means the finder or obtainer of the cow or cows. In the *Rig-veda* *Indra* is called *Govid*, the finder or winner of cows. As in that *Veda* *Vishnu* is closely associated with *Indra's* feats, and opens the cowfold (*Rv.* I. 156, 4), and as in *Vishnu's* *Paramam Padam*, Highest Place, long-horned and nimble oxen are stated to reside (*Rv.* I. 154, 6), this must have been the reason of *Vishnu's* Purānic name *Govinda*. It is evident that the same Highest Place of *Vishnu* came to be called *Goloka*, the world of cows, a world which the *Purānas* place even above

the heavens of Indra and Brahmâ,* and which the Vaishnavism of the Vallabha sect takes to be the Heaven of Vishnu in which the liberated souls enjoy eternal bliss. Celestial cows must have celestial cowherds. Accordingly among the Gandharvas, Apsarases and other celestial beings brought down by the will of Bharadvâja to serve Bharata and his army are 'gopapravarâh sâryavarâkasaḥ,' cowherds as bright as the sun (Râm. II. 91, verse 46). As 'go' means also the Earth, the Mahâbhârata says that Vishnu is called Govinda because he found and brought the submerged Earth in his form as the Boar.† The Soma-juice held in the vessel (and offered to the gods) is described in Rv. IX. 96, 19 as Govindu, the cow-winning, Sakuna, bird, wearing weapons, going in the sea (the sky-sea), in the waves of the waters, and proclaiming his fourth dhâman, region. The weapons mentioned seem to be the weapons of Sacrifice consisting of all the sacrificial implements.‡ The idea seems to be this. Identifying the Soma-juice offered in the sacrifice with the Moon Soma in the fourth or highest region of the sky (as the Moon is fancied to be placed in the lap of the stars), it is fancied to have gone up thither as the bird wearing all the weapons of Sacrifice, and winning heavenly cows there for the sacrificer. The cows signify rays, and therefore Govid or Govindu seems to mean the same as Svarvid, winner of Light, which seems to be a metaphor for the bright happiness of Heaven. Vishnu as the Sacrifice performed by the sacrificer is Govinda, winner of Heaven, for him.

G a r u d a - d h v a j a. This name means that Vishnu has the bird Garuda *alias* Suparna and Garutmân as his banner. The Purânic idea is that this bird is the embodiment of the Vedas, and that he is the vehicle of Vishnu. This bird seems to be identical with the Bird of Sacrifice described in the Taitt.-Sam. IV. 1, 10, 5, as having the different

* Harivamsa II. 19, verse 80; also the Purânas quoted in the Vâkaspadya.

† Sântiparvan 343, 41, quoted by Saṅkarâkârya under verse 33 of V.S.

‡ Ten kinds of sacrificial implements are enumerated as being Yajña's weapons in the Taitt.-Sam. I. 6, 8, 2 and 3.

sections of the Vedas connected with sacrifice as his limbs, and as being the well-winged bird that flies up to Heaven. Thus sacrifice itself is the high-soaring vehicle of Vishnu, the Deity of Sacrifice. In the stories about Krishna, he is often described as riding on the wings of this bird.

Madhusûdana. This means the killer of the demon named Madhu. As in the *Rig-veda* the Soma-juice is often described as being madhu, sweet,* and as the pressing of the Soma plant is the so-called killing of Soma whose celestial form, the Moon, is fancied to be killed on the new-moon day by Vishnu as the Sun, the demon Madhu that is killed seems to be Soma, a significance which can be inferred from the riddle of Madhu's becoming the son of his own killer: this simply means that the Soma-presser makes Soma suta, pressed, and as suta means also the son, the pressed Soma is the son.†

Mâdhava. This name is derived from Madhu and, as in the myth of Madhusûdana, Madhu means the Soma, Mâdhava, 'pertaining to Madhu,' may have originally meant Sacrifice Vishnu as the Soma Sacrifice. But there is another meaning of Mâdhava as relating to the spring season. The oshadhi-vanaspatîs, herbs and plants, are described in the Brâhmanas as springing in the spring season after the cold season is over, and as the Soma plant is an oshadhi, it may be that the Soma Sacrifice was generally performed in the spring months when the Soma-plant was well obtainable, and that therefore Vishnu as the personification of the Soma-Sacrifice was named Mâdhava, vernal.‡ Of course Mâdhava can also be read as a patronymic, meaning 'son of Madhu,' and the legendary explanation is that Madhu was one of the ancestors of the tribe in whose line Krishna, it is said, was

* For instance, vide *Rv.* IX. 2, 9; 5, 10; 7, 8; 17, 8.

† Vide the story of Madhu and Kaitabha explained at pp. 137—142 *ante*.

‡ Speaking of the great sacrifices, other than the Sattras which lasted for one year, Dr. Haug says: "The great sacrifices take place generally in spring in the months of Kaitra and Vaisâkha (April and May)"—(*Intro. to Ait.-Br.* p. 46).

born. There is still another interpretation of Mādhava. Dividing the name as Mā-dhava, it is said that it means the husband of Mā, one of the aliases of the goddess Lakshmi. The idea of Vishnu as the husband of Lakshmi is as old as the Uttara-Nārāyaṇa portion of the Puruṣa-sūkta which says: 'Hṛis ka te Lakshmiś ka patnyau.' In the aspect of the Sun, Vishnu has his own Sṛī, Light, as his Wife. In the Taitt.-Sam. IV. 4, 12, 5, Vishnu's wife is mentioned as the Lady ruling over the world ('asyeśānā jagato Vishnupatnī'). This high concept of her would be appropriate if she is taken to mean Vāk Vidyā, Knowledge, for whom Light is a metaphor. The Earth also is considered to be the wife of Vishnu*—an idea which must have arisen by viewing the Altar Vēdī as representing the whole Earth Bhūmi, and as being the wife of the Deity of Sacrifice. In the Vaishnava literature of Southern India, Vishnu is associated with three wives, Sṛī, Bhūmi, and Nilā. Nilā, the Blue, must be the Sky, Dyo, which in the later Sanskrit is feminine. Of the all-embracing, infinite Vishnu, the Sun is a glorious symbol embracing by his rays Earth and Heaven.

Upeṇdra. As in the *Rig-veda* Vishnu is associated with Indra in his battles, his name Upeṇdra may have arisen as 'one who is upa, by, or near, Indra,' in order to help him. Upeṇdra can also mean one who is a junior Indra, and so there is the story about how Vishnu as Vāmana was born from Indra's parents Kasyapa and Aditi as his younger brother, one who, though younger, is able to regain the kingdom of the Devas for Indra.

Janārdana. This means 'the harasser of (the bad) creatures,' who are the Daityas, Dānavas, Asuras, &c., killed by Vishnu in the Deva-Dānava battles forming the theme of the older strata of the Purāṇic legends.

Akṣyuta. This means 'one who is imperishable.'

* The Rāmāyaṇa calls the Earth Mādhavī, vide the sapatha of Sītā, p. 447 ante.

The use of these names of Vishnu (excepting Upendra rarely used) as the aliases of Krishna Vāsudeva is wide-spread in the Mahābhārata. An attempt may perhaps be made to eliminate from it the parts or verses in which Krishna is praised or described as the Highest God; but if these wide-spread aliases also be eliminated, one will, I fear, have to write out a new Mahābhārata omitting Krishna altogether. In my opinion the stories about Krishna have had their origin with a full knowledge of his identity with Vishnu. We do not possess the saga of Krishna in its original form. It had been growing for a few centuries before assuming the shape it has in the Mahābhārata, Harivamsa or any other Purānas extant, these being for the most part amalgamations of old legends.

He who tells the great birth of this great Vishnu will excel his compeers in fame, so said the *Rig-veda* I. 156, 2. This was an inducement for the poets of the subsequent age to build up stories about the birth or incarnation of Vishnu. Accordingly, taking as its theme the most marked trait of the *Rig-vedic* Vishnu, viz., his measuring the whole universe by his three strides, the story arose as to how he was born as the son of Kasyapa and Aditi, and how as a dwarf he begged of king Bali for three paces of ground, and became a giant measuring the whole universe by his three paces. That story depicted Vishnu as a marvellous Brāhman boy, and the same picture as a Brāhman *Rishi* may be detected in the Satap.-Brāhmana's Purusha Nārāyana, the seer and performer of the Purusha-Sacrifice, and in the Khând.-Upanishad's Krishna Devakī-putra, the student learning 'Man as Sacrifice' from Ghora Ângirasa. But in the same *Rig-vedic* Vishnu there are traits which seem to have contributed to the making of another picture of him as the mightiest Kshatriya warrior.

Allied with the warrior god Indra who is a great sūra, hero (Rv. I. 155, 1), Vishnu kills in battle the powerful Dāsas (Rv. VII. 99, 4 and 5). Vishnu is adābhya, indestructible or inviolable (by any body on the battle-field),

Gopāh, protector (Rv. I. 22, 18). As it is the Kshatriya who is the warrior and the protector of the people of his realm, it was conceived that our Vishnu was born as a Kshatriya, selecting for his birth the line of the lunar dynasty, evidently because the Moon Soma is of all the gods the most marked as the King, and because in Rv. IX. 96, 5, which is in praise of the sacrificial Soma, that deity is extolled as being the genitor of wisdom, of heaven and earth, of Agni, of Sūrya (the sun), of Indra, of even Vishnu. In Rv. I. 154, 3, Vishnu is called *Vrishan* (*Vrishne*, in the dative), mighty. This name is shared by many gods, by Indra more markedly. But being applied to Vishnu also, it is a name which, when Vishnu was to be depicted as born in the royal line of Soma, is most likely to have determined the selection of the *Vrishni* tribe of the Yādavas of that line for his birth. The *Sūrasenas*, the *Dasārhas*, the *Sātvatas* and others seem to have been the sub-divisions of the *Vrishni* tribe spread from *Madhurâ* (Muttra) to *Dvārakâ*, and so, when Vishnu's birth as *Krishna Vāsudeva* was placed in their line, tribal patronymics were coined for him as *Vārshneya*, *Sauri*, *Dāsārha*, *Sāttvatām-pati*. These tribes, in addition to the honour of connecting the line of their ancestry with King Moon of the sky, must have been very proud of the great distinction conferred upon them by the placing of the birth of Vishnu as *Vāsudeva* in their line, and it is easy to conceive that, having thus obtained Vishnu *Vāsudeva* as their heroic tribal god, the kings of these tribes encouraged *Krishna Vāsudeva's* worship.

Krishna, named after these tribes as *Vārshneya*, *Sauri*, *Dāsārha*, *Sātvata*, may be compared with Agni, who in the Veda is named *Bhārata* after his worshippers the *Bharatas*, and with Indra who is named *Kausika* after his worshippers the *Kusikas*.

Sātvata-vidhi is the name applied to the mode of *Krishna Vāsudeva's* worship. No satisfactory explanation is given by the scholists as to the origin and meaning of *Sātvata*. I

propose one here to be taken for what it is worth. In describing the god Indra's inauguration in all the four directions—by the Vasus in the East, by the Rudras in the South, by the Ādityas in the West, and so on, the Aitareya-Brāhmaṇa VIII. 14 says that the inhabitants of the South are Satvats, and that the kings of the Satvats (Satvatām rājānaḥ) have the title of Bhoja. Dr. Haug takes Satvats to mean “living creatures (chiefly beasts),” and Mr. R. C. Dutt speaks of the South of the olden days as consisting of “South Behar, Malwa, and a portion of the Deccan and the regions near Guzarat and to the South of the Rajaputana District, as yet not Hinduised, but becoming gradually known to the Hindus, and therefore occasionally mentioned in latest works of the Brāhmaṇa literature as regions peopled by Satvas, i.e., living creatures, hardly human beings.”* This may have been the idea in the remote past, and it is likely that keeping in mind the old designation of the Southern people, the jungly peoples of the South were riddingly pictured in the Rāmāyana as monkeys and bears, though the author knew them to be human beings gifted with speech. Seeing that the Ait.-Brāhmaṇa confers upon the Satvats such a worthy title as Bhoja, meaning the Liberal or the Enjoyer (of happiness), the author of it had probably no doubt about their humanity, though at the same time using their old designation that had been in currency from time immemorial. The Kaushītaki-Brāhmaṇa mentions the Satva-Matsyas together, along with the Kuru-Pāṇkālas, and others, so that in those days the Satvas or Satvats seem to have been the neighbours of the Matsyas. In the Mahābhārata the Bhojas are mentioned along with the other tribes of the Yādavas. As Sātвата is derived from Satvat, it appears to me that the Satvats themselves were in course of time called the Sātवतः, including several Yādava or Vrishni tribes among them, and that they became noted for their worship of Krishna Vāsudeva *alias* Devakīputra. They did not

consider it necessary to discard their old name; on the contrary it is easy to conceive how they would be proud to retain it in the sense of Sat or Satva as powerful, good.

Our Krishna Vāsudeva is stated to have been born not alone, but with an elder brother named Râma *alias* Baladeva. Strictly speaking, Râma also as the son of Vasudeva should have been called Vāsudeva; but he is never called so, although he is the elder son, and throughout the Mahâbhârata and the Purânas Vāsudeva is the *alias* of Krishna only. As we have seen that the idea of Vishnu *alias* Krishna as Vāsudeva is as old as the latter part of the Vedic period, and as we have no trace of Baladeva in the Vedic literature, I think that by long usage Vāsudeva became the exclusive name of Krishna Devakîputra, that the idea of Râma as his elder brother is of later origin, and that therefore, it not being convenient to designate Râma as Vāsudeva, he was given another *alias*, viz., Baladeva, which, like Vāsudeva, has the affix of deva. I do not mean to say that any name with the affix of deva denoted its wearer to be a god; but our Vāsudeva and Baladeva are gods. The former's godhood has already been dwelt upon. He is the Deity of Sacrifice, whose Son aspect is symbolized by the sacrificial Agni here and the Sun in the sky. Who then is Râma, and why was he introduced as Krishna's elder brother? The reply I can suggest is this. As in his fighting character Vishnu is associated with Indra in the *Rig-veda*, and as in the Purânic stories he as Upendra is the younger brother of Indra, so, in imitation, I think, of this older idea, an elder brother like the Soma-drinking Indra was provided for Vāsudeva, and it is noteworthy that our Baladeva is fond of drink and is often called *kshîba*, intoxicated, in the Mahâbhârata. He is Tâlânka, having the palm tree as the emblem of his banner. If, as already stated, Agni with his *alter ego* the Sun is Krishna, it is easy to conceive that his elder brother Râma is the sacrificial Soma with his *alter ego* the Moon Soma. As the Soma beverage is extolled in the *Rig-veda* as the giver of strength, Baladeva, the god of strength, is a fit name

for Soma. Thus our two heroes Vāsudeva and Baladeva are simply new forms of the old dual gods Agnīshoman, Sūryākandramasau, Agni and Soma, Sun and Moon; and it is also appropriate that in respect of birth in a lunar line Soma Râma is the elder, and Agni Krishna the younger brother. These two are Sons of Sacrifice Vasu, whose metamorphosis I take Vasudeva to be. Man also becomes the father of Agni and Soma when he generates the one by attrition and extracts the other in the form of the Soma-juice.

Râma is white in colour, and Nîlâmbara, wearing a blue dress, as well may the white Moon in the blue sky be described to be, while Krishna, as his name signifies, is black in colour, and is Pîtâmbara, wearing a dress of yellow or golden colour. The body of the burning wood is black, while the flame encircling it is golden. The rising Sun wears golden light. We must also bear in mind the rain-cloud metaphor of Sacrifice-Vishnu. Krishna is often described in the Purânas as Nîlameghasyâma or megha-krishna, black or blue like the rain-cloud. Therefore in his aspect as the rain-cloud, Krishna's golden dress would be the lightning flashing all over the rain-cloud.

The idea of Baladeva as the elder brother and associate of Krishna Vāsudeva being, as already said, of later growth, Baladeva's names, Râma and Samkarshana, appear to me to have arisen as a match to that of Krishna. Like Krishna, Râma means 'black,' but also 'delightful, charming, lovely.' So this name was selected as being fit for the lunar brother. Although the name, Krishna, means black, it admits of another meaning. Derived from *krish* to draw, drag, or plough, it would mean the drawer, the plougher. Accordingly, it is said that Krishna is so named not only because he is black in colour, but also because he ploughs the Earth, becoming a big piece of the black metal (the ploughshare).* Therefore, as a match or rival to this sense of Krishna, Râma was called

* M. Bh. Sântiparvan 343, vv. 49-50.

Samkaraḥana, 'he who ploughs very well.' Very well, evidently because while the Sun takes one year to plough or drag through the circle of the twenty-seven asterisms, the Moon takes only one month to do so, ploughing the circle twelve times in a year. Therefore, out of the two brothers, Rāma has in this respect won a prize in having the plough as his insignia—a strange thing for a Kshatriya hero, but it is said that he used the plough itself as his mighty weapon. Another weapon of his, fit to be in the company of the plough, is the *musala*, pestle. As *Soma* is one of the emblems of Sacrifice, I think our Rāma's pestle is borrowed from Sacrifice whose ten principal paraphernalia are called his *āyudhāni*, weapons, including *ulūkhala* and *musala*, mortar and pestle.* These two seem to be used in extracting the *Soma*-juice, for the chorus of verses 1—4 of *Rig-veda* I. 28 beseeches Indra to gulp down (the *Soma*) that is pressed in the mortar (*ulūkhala-suta*).

About the white and black colours of Rāma and Krishna, the *Mahābhārata*† says that in order to relieve Earth of her burden of wicked creatures Vishnu pulled out two *kesas*, hairs, from his head, one white and the other black, and that they were born respectively as Baladeva and Krishna in Rohinī and Devakī (the two wives of Vasudeva). The hairs signify Vishnu's *Amsas*, and this funny myth arose probably from Vishnu's name *Kesava* which must have been in currency from long before. In another place, while saying that Vāsudeva is the *Amsa* of Nārāyaṇa, the eternal god of gods, Baladeva is put down as the *Amsa* of the serpent *Sesha* (the bed-serpent of Vishnu).‡ This I take to be an attempt to account for the name of Baladeva, as the *Sesha* serpent is considered to be very strong and powerful.

The *Harivamśa* (II. 2, verse 31) says that Baladeva is the *Amsa* of *Soma*, the Moon. Indeed, this may well be made out from Baladeva's matronymic *Rohineya*, the son

* *Taitt.-Sam.* I. 6, 8, 2—3.

† *M. Bh.* I. 197, vv. 30—34.

‡ *M. Bh.* I. 67, vv. 152—153.

of Rohinî who is well known to be the Moon's fondest wife (the star Aldebaran). In the *Harivamsa* (I. 55) the parents Vasudeva and Devakî are taken to be the re-incarnations of Kasyapa and Aditi who, in the older story, were the parents of Vishnu as Vâmana. Vasudeva's other wife Rohinî also is projected back, for it is stated that she had, in her former life, been another wife of Kasyapa under the name of Surabhi, and a reason is stated as to why Kasyapa was born again. He carried away Varuna's sacrificial milch cows, and therefore the god Brahmâ caused him and the two wives Aditi and Surabhi to be born as Vasudeva and his two wives, and to live among cowherds. The name Rohinî of the red star Aldebaran means also a red cow, and Surabhi is another name of the heavenly cow Kâmadhenu. Surabhi, the former self of our Rohinî, seems to me to be the cow Kâmadhenu herself of the older legends changed into the lady Surabhi.*

If, as above shown, Râma's mother Rohinî is the star Rohinî, from the phenomenal point of view, it is likely that similarly Vasudeva is placed in the asterism *Mrigasiras* or Orion which is the starry form of the Moon, and which represents Sacrifice as the Creator *Prajâpati*; and that the other wife Devakî, who is identified with Aditi representing the Altar, is either Orion's altar-like quadrangle or the star *Ârdrâ* attached to it. Thus Sacrifice Vasu located in Orion and having Rohinî and *Ârdrâ* on either side of him as his two wives is the father of Soma and Agni=Moon and Sun=Baladeva and Vâsudeva. But simply because these stars are fancied in one place to be the parents of *Krishna*, it does not follow that the same friendly aspect should continue in all other places. The old poets were free to variously metamorphose these and other stars in relation to the Sun and Moon, and likewise if the Moon in one metamorphosis is brother or friend to the Sun, he is in others the enemy or demon killed by him.

* The cow Kâmadhenu whom *Visvâmitra* attempts to take away from *Vasishtha* is, I have tried to show, in Vol. I., pp. 71—73, the star Rohinî representing *Vāk* or *Vidyâ*, Knowledge.

Krishna is mentioned as the eighth son of Vasudeva. Prominence is given to the eighth number when, of the eleven Rudras, the eighth Rudra is extolled.* Rudra, the Vedic Son God, is well known as Ashtamûrti, having eight forms. In Rv. X. 72 Aditi's sons are mentioned as eight, one of them being Mârtânda, who is explained to be the eighth son, and who is identified with Âditya the Sun. In Rv. X. 114, 9, Agni is alluded to as being the heroic eighth among the *Ritvij* priests. In the Udgîtha-vidyâ of the *Khând.*-upanishad, the sacred syllable Om is praised as being the best of all Rasas, essences, the highest, *the eighth*, and is made to signify Brahman, the intelligent cause of the universe, the Prâna or Life from the Adhyâtma, and the Sun from the Adhi-daivata, point of view. The prominence thus given to the eighth number may have induced the Panrânîks to depict Krishna as the *eighth* son.

Srâvana and Bhâdrapada were reckoned in the olden time as the two months forming the rainy season, according to the system of dividing the year into six seasons consisting of two months each. For this reason the two months were called Nabhas and Nabhasya, the Cloud and Cloudy. In the first of these Krishna's birth is placed. In doing so, his aspect as the metaphorical rain-cloud Krishna, *the Black*, seems to have been taken into account. The exact time selected for Krishna's nativity, the anniversary of which is celebrated every year, is the *midnight* of *krishnâshtamî* or the *eighth* day of the *dark* fortnight of the said rainy month of Nabhas.† Thus Krishna is conceived as the very dark rain cloud born in the Cloud month in order to shower on the

* In Râm. VI. 120, in which Râma Dâsarathi is praised by the Devas at Sitâ's fire ordeal, verse 8 says: 'Rudrânâm ashtamo Rudrah', 'of the Rudras thou art the eighth.'

† *Vide* the texts of the several Purânas quoted in the Vâkaspatya under *Krishnâshtamî* and *Jayantî*, for Krishna's birthday is called *Jayantî*, *Victorious*. The Vishnu-purâna (V. 3, 3—17) evidently takes cognisance of this *Jayantî* night in the rainy season, for it says that it was then night and raining. The Bhâg.-purâna also (X. 3, 1—51) says it was then

one hand copious rain and other terrestrial benefits for the good of the country, and on the other the Amritam or nectar of immortality to those who attain Him at the end of life righteously led here, for the Purānic idea is that Vishnu is the giver of immortality, an idea which seems to be derived from 'Amritatvasya Isānah' of the Purusha-sūkta. While the majority of the texts quoted in the Vākaspatya place the nativity in the month of Srāvana, some of them place it on the corresponding night of the next month, viz., Bhādrapada. This, the scholiast quoted in the Vākaspatya says, is no contradiction, because where the months are calculated as ending on full moon days (instead of new moon days, as is the custom in most parts of India), the Srāvana month ends on its full moon day, and the dark fortnight of it is treated as the first half of Bhādrapada. But one or two texts say that the Jayantī may be celebrated either in Srāvana or in Bhādrapada, if the krishnāshtamī of whichever of these two months of the rainy season happens to have the star Rohinī. It is an auspicious star, the dearest of the Moon in whose royal line the birth of our hero is placed.

Krishna's life is divided into two periods, his minority as a wonderful cowherd, and his majority as the Kshatriya hero. We have seen that Vishnu's heroism described in the Rig-veda and in the old Purānic legends about the Deva-Dānava battles led to Krishna being depicted as born in the Kshatriya caste. Vishnu is the adābhya gopa, invincible protector. Now gopa means not only protector,

midnight, and mentions the Rohinī star, as the star of that tithi, by the name of Ajana-janmarksham, meaning the star of Brahmā, the Ajana-janman, born from the Unborn (Vishnu), and although it says that the sky was clear with the stars shining brightly at the time of birth, it says at the same time that when the Child was taken out immediately afterwards, it was raining. The Harivamsa also mentions midnight, and says that the stars shone very brightly (ativyakāsanta, Bombay reading, vyatyakāsanta, Madras reading), the wind blew pleasantly, the directions were free from dust, the night was Jayantī by name, the star was Abhijit, and the muhūrta Vijaya (II. 4, 11—17). The commentator gives no explanation of the star Abhijit, whether it means Rohinī here.

but also cowherd, and since the same *Rig-veda* spoke of Vishnu's place as containing cows this must have suggested to the Paurāniks a theme for delineating Krishna as having tended cattle. A husbandman puts his sons in their boyhood to the work of tending his cattle until they grow strong enough to plough. It is therefore appropriate that Krishna's cowherdship is placed in the period of his minority, and in the Mādhura country famed for its cows.*

But the two things—his origin as a high-born Kshatriya by caste and his tending cattle as a Gopa boy—will not go together unless facts sufficient to explain them are conceived and brought about. The Kshatriya boy must have, it was conceived, been under some trouble which compelled him to pass his young days as a cowherd. The story of that trouble is, according to the *Harivamsa* in the main, to this effect :

Krishna's father Vasudeva was a subordinate Kshatriya having power over cowherds, and paying tribute to Kamsa, the king of Madhurā. His wife Devaki was Kamsa's father's sister. It was prophesied to Kamsa that her *eighth* child would kill him. He became so much afraid of any issue from her that he had her well watched and insisted upon *all* her issue being made over to him as soon as born.

First, six male children known as the Shadgarbhas were born, and killed by Kamsa one after another. Kamsa was the Asura demon Kālanemi himself of olden days reborn as man outwardly but Asura inwardly, having other Asura associates in disguise. The Shadgarbhas were formerly the sons of Kālanemi; but as they propitiated the god Brahmā and obtained from him immunity from death at the hands of their inveterate foes, the gods, and also at the hands of all other kinds of beings (omitting to mention their own class), the Asura king Hiranyakasipu took offence at their going to a god for favour without seeking it from himself. Therefore, he cursed the Shadgarbhas, who were *together* (*samyuktāḥ*) in the womb of the waters, to be born as Devaki's six sons, who were not killable by

* In describing the presents made to Subhadrā at her wedding in Dvārakā, a myriad of milch cows of the Mādhura-deśa is mentioned (*M. Bh. I. adh. 221, verse 46*).

any others than an Asura, and in killing whom Asura Kamsa killed his own children.*

Baladeva was the seventh child conceived by Devaki. The god Vishnu had the embryo miraculously transferred to the womb of Vasudeva's other wife Rohini, who in due time gave birth to Baladeva,† while it was given out that Devaki's seventh pregnancy ended in abortion.

In the *eighth* time, and in the *eighth* month,‡ Krishna was born at midnight in the form of Vishnu himself to the wonder of the parents, who adored him as god, and begged him to conceal this beautiful divine form. He told Vasudeva what pre-arrangement had been made and what was to be done. So saying, he became a new-born child, and was taken by Vasudeva and placed by the side of the cowherd Nandagopa's wife Yasodâ who had on the same night given birth to a female child, which was brought in lieu of Krishna and placed by the side of Devaki. The female child was Nidrâ, the goddess of sleep, so that by her power neither Yasodâ and her attendants nor Kamsa's watchmen knew anything of the exchange. On the birth being apprized to Kamsa, he took hold of the child and dashed her against a rock, but she sprang up to the sky in a fairy form and vanished, crying out to Kamsa that his killer had already been born.

Vasudeva secretly hands over the child Baladeva to the cowherd Nandagopa, and begs him to take him along with Yasodâ and her (substituted) child Krishna to Vraja or Gokula (the camp of cowherds in the forests and pasture lands where kine are kept and tended), and protect and bring him up as his own child along with Krishna. Thus the two brothers grow up among cowherds as the sons of Nandagopa and Yasodâ.

Kamsa, on hearing the fairy's voice in the sky, expresses his sorrow to Devaki at his having needlessly killed her children, and (according to the Vishnu-purâna V. 5, 13) he deposes many Asura demons in disguise to find out and kill whatever infant, possessing extraordinary strength, that existed. This is implied in the Hari-vamsa also, as the demons that come one after another to kill Krishna

* The Vishnu-purâna (V. 1.) also says that Kamsa was Kâlanemi reborn, but it puts down the Shadgarbhas as the sons of Hiranyakasipu. That Kamsa was Kâlanemi before is mentioned also in M. Bh. I. 67, verse 68.

† It is said that on account of the samkarshana or drawing of the embryo from one womb to be put into the other the child was called Samkarshana. The Purânas abound in this sort of fanciful derivations of names.

‡ The obvious reason for this earlier time than usual is to evade the extra vigilance which the watchers might have shown at the usual time of birth.

are stated in it to be Kamsa's Asuras. These (according to the Bhāg.-purāṇa X. 4, 31) say that they would kill all children, including even the toothless sucklings.

Who is the extraordinary king Kamsa who is both man and Asura? Some clue is given in his former name Kālanemi. It means 'one who has the fellyes (of the wheel) of time.' If we take the seasons as being the fellyes or circumference of the wheel of time, either the Sun or Moon is indicated by the name Kālanemi, the roller of time; but as it is the Moon, the lord of night, that is often metamorphosed as a demon, as explained in several previous essays, I take Kamsa to be the Moon.

His own name Kamsa means brass or bell-metal, and a goblet or drinking vessel. When the Sun is depicted as gold the Moon may well be silver. But when our hero himself as Krishna, the Black, can only be described as kārshṇāyasa, iron or steel, the lunar enemy intended to be killed by him must be content with being brass or bell-metal or tin.

The Harivamśa (II. 28, vv. 57—109) says that Kamsa, the combination of man and Asura, was not the son of his own father Ugrasena, but of a Dānava (Asura) named Drumila, the lord of (the aerial town) Saubha, who had a brilliant chariot going at will in the sky, and who one day saw Ugrasena's beautiful wife in the forest of the Suyāmuna mountain to where she had gone on a pleasure trip, and, smitten by Kāma (Cupid), assumed the form of her husband and seduced her. She found out her mistake afterwards, and cursed him to be killed by one who would be born in the same Kshatriya race to which her husband belonged. Concealing her shame, she gave birth to Kamsa as Ugrasena's son. This ugly myth was probably suggested by the meaning of Kamsa as either brass or bell-metal, the one being an alloy of copper and zinc, the other of copper and trapu, tin. Thus Kamsa is made an alloy of Kshatriya and Dānava bloods. There seems to be some verbal trick in Drumila, such as trapu-mila=drumila. Drumila's town Saubha will be referred to further

on in connection with the death of the lord of Saubha at the hands of Krishna.*

Now about the Shadgarbhas, meaning the six embryos or children, the peculiarity about them is that they not only have one collective name as 'Shadgarbha,' but are samyukta, existing *together*. I would take them to be a metamorphosis of the Shat-Krittikâs, the Pleiades, these stars of the Krittikâ asterism being situated very close to each other forming a beautiful cluster. If they are these, it is easy to conceive that the water in which they are placed signifies the blue sky. The cluster has seven stars, but as one of them is so dim as not to be well visible to the naked eye, only six are generally taken into account as the Shat-Krittikâs. As Krittikâ is derived from *krit*, to cut or tear asunder, this has furnished an etymological reason for metamorphosing this asterism as a Dânavâ or Dânavas, the cutters and killers, who, in their turn, are fancied to be cut down or killed by the Sun or Moon at the time of his conjunction with them. Krishna's feat over the same asterism metamorphosed as Pûtanâ will be referred to further on.

Like the celestial presence of Rohinî and Devakî in the stars Rohinî and Orion, the foster mother also of their sons is, to my thinking, placed in another star, viz., Sronâ. Her name Yasodâ means the giver of fame. Now, in the description of the asterisms in the Taitt.-Brâhmana III. 1, 2, Sronâ is, of all of them, the only one mentioned in connection with fame. She is Amritasya Gopâ, 'she who protects the Immortal,' and she goes (in the sky) wishing for *śravas*, fame (for the sacrificer), and making *punya* sloka, a good praise or fame, for the sacrificer. Such a name may well be paraphrased as Yasodâ. This asterism is dedicated to Vishnu. The next asterism, *Sraviṣṭhâ*, is

* That story is narrated in the Mahâbhârata itself (Aranyapârvan, adh. 14—22). There the lord of Saubha is called Sâiva and never Drumila. The Harivamsa story in question seems to be more recent, utilising the lord of Saubha of the older story and making him descend from the sky all on a sudden and seduce Kamsa's mother.

dedicated to the eight Vasus, and its stars are solicited to protect Samvatsarīna Yajña, the yearly Sacrifice, in the region beyond the clouds, i.e., in the sky ('te yajñam pāntu rajasah parastāt'). The Immortal mentioned as protected by Sronâ seems to signify Yajña whom the Vasu asterism protects. It is probable that this Vasu asterism is metamorphosed as Nandagopa with Sronâ, named Yasodâ, as his wife and as being Gopâ in the sense of both the cowherd woman and one who protects, protecting Krishna, the incarnation of Sacrifice Vishnu. As these are the asterisms in whose region the Sun's winter solstice or the renewal of the Uttarâyana of the olden time was taking place, let us take the child Krishna placed with them for protection to be Vishnu's solar aspect. With Krishna is placed the Moon Baladeva also, the maker of the months and seasons.

According to the Vishnu and Bhâgavata-Purânas the new born child Krishna, when being carried by Vasudeva to Yasodâ's house, was sheltered from the rain by the hood of Vishnu's serpent Sesha who came down to render that service on that rainy night; and moreover, as the child had to be carried to the other bank of the Yamunâ river where Nandagopa and Yasodâ were staying, the river, then in flood, gave way and became knee-deep to Vasudeva. The river Yamunâ seems to be between Madhurâ and Gokula. But in the rainy month of Srâvana in which Krishna's birth is placed, there is also the aerial river, the rain, born from the action of the summer Sun. In our mythology the Yamunâ river is stated to be the daughter of the Sun Vivasân. Taking Krishna to be not only the metaphorical rain-cloud, but also the Sun as the cause of rain, there is the serpent asterism Âleshâ, below which the Sun of the month of Srâvana passes. It is, I think, this asterism that is metamorphosed as the hooded snake sheltering Krishna, and the river crossed may signify the rainy season which has to be gone through in the Sun's journey to the winter solstice in the region of Vishnu's star Sronâ that is metamorphosed as Yasodâ.

I shall now dwell upon the first four acts of Krishna's infancy:

(1) When the Child was growing under the care of Yasodâ, a Dânavâ woman named Pâtanâ, a wet-nurse in the palace of Kamsa, came at midnight in the form of a bird, and (then assuming the form of a female) suckled Krishna in order to kill him, for whatever child she suckled had died. But Krishna sucked out her life and she lay dead in her terrible form.

(2) At another time when Yasodâ had put the Child to sleep under a cart which was standing laden with pots, &c., in front of her hut, he woke, and, crying for mother's milk as he lay on his back, kicked up his foot, which struck the cart with such force that it fell down with its axle broken and the pots smashed.

(3) When the Child began to walk about, he became very troublesome pulling the calves by their tails, and teasing the people of the village. Yasodâ tied one end of a rope to his belly and the other end to a (wooden) ulûkhala, mortar, to prevent him from straying out. But when she was otherwise engaged, he went on dragging the mortar and passed through the gap between the stems of two Yamala or twin Arjuna trees, but as the mortar got across the gap and would not pass through, he pulled it with subh force that the trees broke and fell down.

Because the rope was tied to Krishna's belly, he, it is said, came to be called Dâmodara.

The Bhâg.-purâna (X. 10) gives further particulars about these twin trees. Kubera, the god of wealth, had two Guhyakas as his sons named Nalakûbara and Manigrîva. They were the servants of the god Rudra (on Mount Kailâsa in the Himâlayas where Kubera's town Alakâ is said to have existed); but they enjoyed drink, music, and the company of nymphs so much that in their intoxicated state they were quite nude even in the presence of Rîshi Nârada who happened to go there. With a view to their ultimate good, Nârada cursed them to become the two Arjuna trees, but possessing consciousness of their former selves, and destined to be freed as soon as they should come in contact with Krishna. Accordingly, purified by his touch, and becoming Siddhas or perfected beings, they sprang up from the broken trees in divine forms and glorified him.

(4) The cowherds viewed all these things as forebodings of evil, and shifted their camp to the place called Brindâvana, and the rainy season came. There, a serpent named Kâliya had made his home in the depth of the Yamunâ river, rendering the water poisonous, and cattle and even birds shunned the forest on both the banks for fear of the serpent. One day the boy Krishna jumped into the water,

and diving in, subdued the serpent, and made him leave the river and go to the sea. Thenceforward the pasture land of the forest became fit for the cattle to graze on.

The Harivamsa mentions Pâtanâ after the Cart; but I follow the Vishnu and Bhâg.-purânas in taking Pâtanâ first and the Cart afterwards. I would view these four acts of Krishna as a description of the career of the Uttarâyana Sun through the asterisms of Krittikâ, Rohinî, Mrigasiras or Orion, Punarvasû or Gemini, and Âsleshâ or the Serpent, thus :

(1) The Krittikâ stars are known as the Mothers. They and other Mothers are considered to be very hurtful to children; but in the older story of Kumâra, that Son God converts them into his Mothers, and the cruel Pâtanâ *alias* Sîta-Pâtanâ is one of them, *vide* pp. 51—54 *ante*. I have there taken Pâtanâ to be the malevolent goddess of small-pox, so very hurtful to children. It appears to me that the same Krittikâ asterism, the stars of which figure as the wet-nurses of Kumâra, is here metamorphosed as the cruel wet-nurse Pâtanâ, and is fancied to be killed by the Sun Krishna.

(2) In the Hindu astronomy the Rohinî asterism is likened to a cart, and a planet, such as Saturn and Mars, when passing under this Rohinî-*sakata*, is said to break it.* I would therefore take Krishna's breaking the cart to mean the Sun's passing through the Rohinî asterism.

(3) The mortar is, as already stated, one of the articles of Sacrifice-Man, used in extracting the Soma beverage. I would fancy the mortar of our story to be the quadrangle of Orion, the place of the celestial Soma. When the Sun passes in the region of this large constellation, he is fancied to be tied to it, and to have tried to drag it through the Arjuna or white starry tree of the Milky Way. As Orion abuts upon one side (the western side) of the Milky Way, the fancy is as though the mortar was too big to pass through it. I would take the two celestials that

* *Vide* the texts quoted in Apte's dictionary.

spring from the tree to be the two Punarvasû stars. In the Vedas they are mentioned in the dual, and being two well-shining stars of equal magnitude situated side by side, they are appropriately fancied to be twins; and as they are on the north-eastern side of the Milky Way, the fancy is as though they sprang from that tree when the Sun sanctified it by his conjunctional contact and forced his way through it. The idea of the Milky Way as the twin trees may have arisen from a fancy like this: Forming as the Milky Way does a huge irregular circle varying in thickness in different places, it is cut by the ecliptic in two places, once near Orion and again at Scorpio and Sagittarius, so that, thus cut, its two halves, one to the north and the other to the south of the ecliptic, are as it were the twin trees, with their root and stems together near that part of the ecliptic which is near Orion, from where they extend in two opposite directions curving round until their topmost branches meet at the other part of the ecliptic, the top sides of the trees being placed there apparently because it is there at Scorpio and Sagittarius that the Milky Way is broader and more majestic than at Orion.

But it may be asked, what is there to indicate that the twins of our story are the twin stars Punarvasû, dedicated to Aditi in the Vedas, and why should they be fathered upon the God of Wealth? It seems to me that the very fact of their being mentioned as the sons of that god indicates them to be the Punarvasû stars. Taking Punarvasû to mean 'the again wealthy' or 'the reproduction of the wealthy', it was thought appropriate to picture the two Punarvasû stars as the sons of the God of Wealth. Moreover, these two stars are to the north of the ecliptic, and Kubera's region is the North. Amara mentions only Nalakûbara as the son of Kubera, who himself is known as Naravâhana, having men to carry him, as the God of Wealth may well have, for in the olden time the wealthy folk went about in palanquins borne by men. Nalakûbara as the son of Kubera must have been a widespread idea long before the time of Amara, whose business, as lexicographer, was not

to invent, but to take notice of names and words that had become well established in the Sanskrit language. Nalakūbara or -kūvara, if taken to mean 'one who has the reed as his cart pole,' would be a poor name for the son of Wealth. According to the Vākaspatya, kūvara means not only the cart pole, but also a kind of chariot, and the question is whether Nalakūbara was intended to mean 'One who has the lotus (adorned) chariot.' Be this as it may, in the old legends there was Nalakūbara as the son of Kubera, but in this story two sons of Kubera had to be invented and named in order to suit the concept of the twin stars of Punarvasū as the two sons of the God of Wealth. Therefore, retaining Nalakūbara as the name for one of the stars, Manigrīva was, I think, invented as the name for the other, meaning 'one who has (a garland of) gems in his neck,' a very fit name for a son of Wealth.

This is not all. The name Punarvasū seems to have also suggested a spiritual idea. Taking it to mean the punarjanman or re-born state as Vasu, Spiritually Wealthy, the two sons, it is fancied, must have had a re-birth spiritually in order to deserve to become the two stars in the celestial region. The paradox of their drinking may mean their drinking the sacred Soma, delighting in the sacred music of the Vedas; their nude state, their giving up all selfish desires; their becoming the white trees, their becoming pure in body and mind, devoted to tapas in the knower's last forest life, clad in bark like the Arjuna tree itself;* and at last the Universal Self, whose emblem is the brilliant Sun on high, is come in contact with, puts an end to the tree or embodied state, and gives the Punarvasū state of re-birth in the sky on high which is symbolic of Heaven.

(4) The serpent is the Āśleshā asterism, which figured once before as the Sesha snake that held up his hood as an umbrella over the Child. That was a friendly description.

* According to Āpte's dictionary, Arjuna is a kind of tree with useful rind.

Here an adverse picture is brought in. The Sun plunges into the rainy season which is metamorphosed as the Yamunâ river, and as at that time he comes in conjunction with the Serpent, the fancy is that he subdued him, while the sea to which he is sent is the blue sky itself.

I shall now touch upon other acts of Baladeva and Krishna during their life among the cowherds.

Baladeva kills the Asura Dhenuka :

Once upon a time when they and the cowherds were grazing cattle, they came upon a grove of Tâla or palm trees, and wanted to eat their delicious fruits. But the grove was infested by the Asura named Dhenuka, having the form of an ass or mule, with many Asuras of the same form under him. Baladeva killed him, rid the grove of the Asuras, and enabled the cowherds to eat the fruits.

I think that by Tâla, yielding delicious fruits, is meant the Kharjûra tree, and that this myth must have arisen by riddlingly playing with the word Kharjûra as Khara-jûra, khâra, ass or mule, rough, and jûra, hurtful, injurious. Hence the myth that the trees, though yielding delicious fruits, were infested by the hurtful ass-demons, the feat of killing them and enabling the cowherds to eat the delicious Tâla fruits being attributed to one who had the epithet of Tâlânka settled upon him. There is further the riddle of the ass-demon being called Dhenuka, milk-yielding. There may here be a covert allusion to the wine or liquid yielded by the palm tree.

There is a widespread Vedic legend about Indra's delivering up Yatis for being devoured by sâlâvrikas, jackals.* In the Kaushîtaki Brâhmana Upanishad these Yatis are qualified by the epithet Arunmukha, declined by Saṅkarâkârya as a-rut-mukha, and explained by him to mean those degraded ascetics who have no Vedântic words or sound (rut) in their mouths, i.e., who do not study the Upanishadic knowledge. But in the Aitareya Brâhmana the reading is not Arunmukha but Arurmagha, and taking this as the right form of the word, Dr. Haug supposes that

* Vide the texts quoted and dwelt upon in Muir's Texts VI., pp. 491—493.

"the Arurmaghas were no doubt a kind of degraded Aryas, very likely a tribe of the ancient Iranians, in whose language (the Zend) the words *aurvo* and *magha* are frequently to be met with." Be this as it may, the Taitt.-Samhitâ II. 4, 9, 2 says: 'The heads of the Yatis who were being devoured (by the jackals) fell off, and they (the Yatis) became Kharjûras, date trees. Their juice went up and became Karîras which are Saumyas, and indeed it is the Saumya oblation that makes rain fall from the sky,' &c. The commentary of Bhatta Bhâskara takes the Yatis to mean yâtayitârah, 'hurters' of men, and therefore a kind of Rakshas demons.* Thus he takes Yati here to mean the same as the demon or fiend Yâtu, derived from yâ, to attack. He takes Kharjûra to mean the mahâ-tâla or the great Tâla tree, and Karîra to be its fruit which is Saumya, delightful, because it is, he says, the transformation of the juice ('rasaparinâmatvât'). I do not think that the Yatis in question meant yâtayitârah. Yati means the striver, being derived from yat, 'to strive after, endeavour to, devote oneself to'. Therefore Yati came to mean the ascetic who is striving after spirituality or divine powers. I think the myth of Yatis having become the Kharjûra trees has arisen by likening the tall, straight, branchless Kharjûra tree to man who is a tall, erect being—to that man in particular who is the Yati leading his forest life, allowing his hair to grow into the not combed state, his head in that state bearing resemblance to the Kharjûra tree's crest overhanging with the long blades of its foliage. The myth of jackals eating the Yatis that become the Kharjûras may be due to the belief that though they are carnivorous they are fond of the Kharjûra fruits.†

I think that this Vedic myth of the Kharjûra Yatis was the model for the Khara or ass-Asuras of the Tâla trees. Baladeva who is very fond of drink is, as already stated, a prototype in that respect of the Soma-quaffing Indra.

* 'Prâninâm yâtayitâro rakshôvishâh Yatayah'.

† In this part of India people say that jackals eat date fruits fallen from the trees, and also sugarcane.

Therefore, if Indra gets the Arunmukha Yatis killed, our Baladeva kills the braying ass-Asuras.

Next, Baladeva kills the Asura Pralamba:—

On one occasion when the cowherd boys were at the play in which the defeated were to carry on their backs the winners to the appointed distance, an Asura named Pralamba played with them in the disguise of a cowherd boy and, being defeated, took Baladeva on his back, and assuming a gigantic form so high as to make Baladeva look like the moon on the back of the cloud in the sky, began to run away with him, but was thumped down and killed.

Pralamba means distended, and, according to N. A. Godbole's Sanskrit-Mahrāṭṭi dictionary, is one of the names of the rain-cloud. Indra, the Rainer, is well known in our mythology as beating and hurling down the rain cloud. Baladeva's killing the Cloud-demon Pralamba may mean that the autumnal Moon is in his glory after hurling down the rain cloud of the rainy season.

Krishna holds up Mount Govardhana like an umbrella:—

The cowherds made preparation for the annual feast in honour of the god Indra in which Sakra-dhvaja, the flag of that god, is worshipped. But young Krishna induced them to transfer that worship to Mount Govardhana, saying that as the agriculturists perform Sītā-yajña, worship to the goddess of the ploughed field, the cowherds should perform Giri-yajña, mountain-worship, as they depend upon the hill sides for pasture and streams of water for their cows. Accordingly, when all kinds of food were heaped on the top of the mountain as an offering to the Mountain-Deity, Krishna himself became a Mountain in form, ate everything and expressed satisfaction, while at the same time in his usual form he was among the cowherds prostrating before the Mountain, thus bowing to himself by himself. As thus Indra was denied his worship, he got angry and rained a deluge for seven days in order to kill the cows and cowherds; but Krishna held up the Mountain like an umbrella and protected them under its shelter. Seeing this, Indra became humbled, installed Krishna as Gavām Indra, Lord of cows, under the title of Govinda,* saying: Hereafter let both Mahendra (Indra) and Upendra (Vishnu=Krishna) be worshipped in flag staffs.

We saw (p. 489 *ante*) that Govinda means the obtainer of cow or cows, that an old explanation of that name is that Vishnu in his Boar form found and brought the

* This implies a play upon the word Govinda as gavām indra=govinda.

submerged Earth, that (as stated in the Essay on the Boar) the Boar Vishnu in carrying the Earth was the Varāha Mountain, and that the different meanings of Varāha as boar, as rain cloud, and as mountain which by its name bhūdhara is 'the carrier of the Earth', are at the bottom of that story. Our story evidently takes cognizance of the verbal tricks of that old story. It is the nature of a riddle not to express openly, but suggest the thing intended, and therefore such verbal tricks are not openly expressed, but have to be inferred from the circumstances of the case. In the story under consideration our Black Krishna is viewed as the Rain Cloud as is indicated by the allegation that he assumed the form of a mountain on the top of the mountain. The so-called 'cloud mountain' distends itself on the tops of mountains. If in the older story the Boar Vishnu carries the Earth, here Vishnu Krishna even as an infant is made to carry the mountain. As a verbal trick this is a greater feat—the feat of carrying even 'the carrier of the Earth.' In doing so he is made to excel and humble Indra who is Gotrabhid. This seems to have been worked out by a trick with the word gotra, which in the Veda means the cowfold, but which came to be used as a name for mountain, for rain cloud, and also for umbrella which protects from sun and rain, as 'go' means both water and rays. Indra in his govid or cow-winning feat is Gotrabhid, the breaker of the cowfold in which the Panis had confined the cows.* But taken apart from this attending circumstance, Gotrabhid as the name of Indra was capable of exhibiting him, at least as a paradox, as one who was inimical to the cows, and who therefore broke their protection. Therefore, as against Indra Gotrabhid, our Krishna as Gopa, the cowherd as well as the protector of cows, is made to figure as Gotradhrit, the holder up of gotra or the cow-protecting mountain-umbrella, thereby protecting the Vraja settlement. Govardhana, the name of the mountain held up, means 'cow-prospering.'

* These two epithets of Indra as Govid and Gotrabhid are mentioned together in Rv. X. 108, 6.

This story seems to me to illustrate that Vishnu is the Invincible Protector (Rv. I. 22, 18); that His worshippers will not suffer, but will be firm (VII. 100, 1 and 4); that having Him as their Protector they may render the shafts of trouble as futile as rain beating against a rock.

The whole of the protected settlement feels grateful to Krishna and says: 'Thou must be a celestial in the guise of a cowherd. Who art thou? Whoever thou art, thou art what thou art, salutation to thee who art born our Bândhava (protecting kinsman).' He says to them that they must look upon him as no other than their Bândhava, one of their own class, and that the time will come when they will know who he is (Harivamsa II. 20). This I think echoes *Rig-veda* I. 154, 5, which says that Vishnu is Bandhu, Kinsman (protecting his people).

Krishna loves the milkmaids:—

In autumn, bull-fights, wrestling and all kinds of plays take place in the joyous settlement. The Gopa young women become so very fond of Krishna that in the glorious moonlit autumnal nights they stroll out to the forests and play, sing and dance with Krishna, imitate his acts, embrace and kiss him. Without minding the interdiction of their fathers, mothers and brothers, they go out in the nights in search of Krishna, and he enjoys pleasures with them, paying regard to his infant state ('kaisorakam mânayan vai sa ha tâbbhir mumoda ha'—H. V. II. 20). That is to say that it was not improper on the part of an infant to play with young women.

The Vishnu-purâna (V. 13) includes husbands also among their interdictors, thereby indicating that many of them were married women, and it says that in the dance called Râsa, as every one of the damsels wanted to be always holding his hand, so, before forming the ring, he touched them all one by one with such entrancing effect that, although one damsel held another in the ring, every one of them felt she was in touch with Krishna himself, and that in this manner, paying regard to his infant state, Krishna loved, and was loved by, those damsels, He being the All-pervading Self and Lord in themselves, in their husbands, and in all creatures—One who has put down evil (kshapitâhitak).

The Glorious Antaryâmin Self of all who, according to the *Khând.-upanishad*, is Apahatapâpman, can never commit lustful acts. It is clear that the love spoken of

means spiritual communion with the Lord of the universe, and that the enlightened souls in the shape of the milkmaids feel His presence in all creatures and everywhere. The Bhâg.-purâna, speaking about the Râsa dance, says that the single Krishna became as many as the damsels; for the Antaryâmin is in one and all.

When the *Rig-veda* (I. 66, 4) says that Agni is jârah kanînâm patir janînâm, the lover of maidens, the husband of matrons, no carnality is meant; on the contrary what is meant is that Agni as the Sun is ushasâm jârah, the lover of the Dawns (VII. 9, 1). Similarly, Krishna's dalliance with the milkmaids is not carnal, but means their spiritual communion with Him; there is as much carnality in this as in the Vedic poet's making his devout thoughts embrace Indra like wives embracing their husband (Rv. X. 43, 1). As riddles with words are not always openly expressed but are to be inferred, it may be that the idea of Krishna Vâsudeva's dalliance with the girls arose by playing with and looking upon Vâsudeva as Vâsûdeva as one who plays (deriving deva from 1. div, to play, sport, dally, &c.,) with vâsûs, girls. This dalliance is stated to have taken place in his kaisora or infancy, when there can be no carnality. As Krishna is Yajña Purusha, Man outwardly, but the bodiless Antaryâmin in all bodies ('Ayam Purushah sarvâsu pûrshu purisayah'), in order to love this *Man*, Who is Para Purusha, the Great Man, with all the ardour and tenderness of a female's love, the enlightened souls are pictured as *young females*, hitherto the creatures or wives of worldliness. As the *Rig-vedic* Vishnu attends to the call of his worshippers in the form of a Young Boy ('Yuvâ Kumârah praty ety âhavam'—I. 155, 6), so our Krishna attends to the call of the milkmaids when he is a Young Boy. Krishna as the cowherd may be compared with the Vedic Son God Rudra who is Pasupati, the lord of kine, and the Satarudriya says about Rudra that 'milkmaids,* (when) fetching water, saw him—yea, they saw him'.

* 'Utaminam gopâh adrisan, adrisan udahâryah'.

Of all the milkmaids, one milkmaid, Râdhâ, who is not mentioned in the Harivamsa and the Vishnu and Bhâg-purânas, figures in some other Purânas as the most beloved of Krishna; and Jayadeva's sweet songs have made her famous. As Krishna's play with the milkmaids is placed in autumn, I think Râdhâ is identical with the Visâkhâ asterism whose another name is Râdhâ, and whose conjunction with the Sun takes place in autumn.* According to the Vâkaspatya, Râdhâ is a goddess of the Heaven called Goloka, a goddess who is the half as well as the Sakti or power of Vishnu, and who was born on the Earth as the daughter of a cowherd named Vrishabhânu, 'the showering sun,' who may be taken to denote the Rainy Season as the predecessor and father of Autumn personified as the autumnal star Râdhâ. Râdhâ means success, achievement, prosperity. So, Vishnu as Krishna loves his own Power of Siddhi.

Krishna kills the bull-demon Arishta :—

When Krishna was passing pleasant days with the milkmaids an Asura named Arishta came down at night-fall in the disguise of a terrible black bull, and made great havoc among the cows and cowherds; but our Krishna (the Black), like another black bull, fought with the bull Asura and killed him.

What metamorphosed is this Asura is clear from his name Arishta, Misfortune or Calamity.

Krishna kills the horse-demon Kesin :—

Kamsa now comes to know that Krishna is the eighth son of Devaki, surreptitiously transferred to Gokula. He sends his own younger brother Asura Kesin, who comes in the form of a vicious horse; but Krishna's hand thrust into his mouth swells and chokes him to death. And it is said that because Krishna killed Kesin he came to be called Kesava.

This is a pun arising from the similarity in sound of Kesi-hâ (killer of Kesin) and Kesava. A demon of the same name, Kesin, was met with as the husband of Daityasenâ in the

* In the Taitt.-Br. III. 1, 2, 1, Anû-Râdhâ, the asterism next to Visâkhâ, is connected with sarat, autumn. But in later times, autumn commenced with Visâkhâ or :

older legend about Kumâra, and explained at pp. 37—38 ante.*

Krishna kills Kamsa :—

Kamsa sends Akṛūra (the Peaceful), *alias* Dānapati, son of Svaphalka, and a devotee of Krishna, to bring Krishna and Baladeva to Madhurâ for distinguishing themselves there in the tournament called Dhanurmakha, the bow-feast. In the tournament he tries to get them trampled down by his powerful elephant called Kuvalayâpîda; but they kill the elephant, and also the wrestlers Mushṭika and Kānūra who were set upon them, and at last Krishna springs upon Kamsa and kills him, while Baladeva kills Kamsa's brother named Sunâman, Good Name.

Kamsa had dethroned and imprisoned his own father Ugrasena, who now is released and installed as king by Krishna, who says that it is not for self-aggrandizement that he killed Kamsa. Krishna obtains the heavenly Sabhâ called Sudharmâ, the Hall or Court of Justice or Righteousness, for Ugrasena.

King Kamsa who is both man and Asura, and who sends Asuras in disguise one after another to kill the infant Krishna, may be compared with Kubera who, though Rājādhirāja, and the kingly god of wealth, is the king of Rākshasas, one who sends his Kauberakas or evil spirits to

* The Bhāg-purāna makes Krishna kill many more Asuras in his cowherd life than are mentioned in the Harivamsa and Vishṇu-purāna. They are (1) Trināvarta, the Asura of whirlwind who tries to carry away Krishna; (2) Vatsāsura, a demon in the disguise of a calf; (3) Bakāsura, a demon in the form of a heron, a bird which has given its name to the cheat; (4) Aghāsura, the demon of wickedness, in the form of a boa snake, swallowing the cowherds along with Krishna who, however, swells in the belly of the snake and bursts it; (5) Kubera's follower Saṅkhakṛda, having in his head a gem which, on killing him, Krishna presents to his elder brother Baladeva; and (6) Vyomāsura (the Asura of the sky) who steals away the cowherds one by one like lambs and shuts them up in the cave of a mountain, but Krishna catches and kills him, and releases them. It also makes Krishna rescue his foster father Nandagopa from death twice : at one time when Nanda was bathing in the river, Varuna's son carries him away, but Krishna goes to Varuna and, being honoured by him, brings back Nanda; at another time when Nanda had gone to the Sarasvatī river in the North a snake grasps him, but, beaten by Krishna, the snake gives up that form and becomes a Vidyādhara named Sudarsana (the good-looking), who had got into the snake form as a punishment for making fun of the ugliness of the Rishis Aṅgirasas who are Virūpas—an epithet applied to them in Rv. III. 53, 7.

prowl about and kill children, *vide* the *Ekâgnikânda* Mantraprasna II. 13, which commences by addressing the mother of the new-born babe thus: 'Mâ te kumâram Raksho 'vadhât, mâ dhenur atyâsârinî', 'may not the Rakshas or evil spirit kill thy child; may not the milch cow (running in quest of her calf) trample him!' So, like the cow whose trample is dangerous, most of the demons that come to kill Krishna and Baladeva are in the forms of animals.

The idea expressed in such Purânas as the Bhâgavata is that although Kamsa was the enemy of Krishna, still, as, in his constant fear of Him, he had Him always in his mind, he obtained beatitude when his body was killed by Him. If Kamsa obtained beatitude by hating God, there must be in this the paradoxical riddle of his being an enemy outwardly, but a devotee inwardly. The Shadgarbhas in killing whom Kamsa kills his own sons may have been viewed esoterically as the Shadvargas, 'the group of the six,' consisting of Kâma, desire, Krodha, anger, Lobha, avarice, Mada, conceit, Moha, folly, and Matsara, envy.* Proceeding from man, these are his sons as it were. So long as he indulges in these, he is an Asura or demon virtually.

In that state he dethrones and imprisons Dharma or Righteousness whom he ought to have regarded and respected as his father. When he kills these Shadvargas, there is outwardly the paradox of his being such an atrociously bad Asura as to kill children, his own children; but unless he kills them he will not see Agnîshomau, the Sons of Sacrifice, against Whom he sends his other associates of his bound state for being killed by them, until at last his own body, symbolizing his bound state, is killed and he obtains Moksha, the freed state of bliss in Heaven. Something like this must be the inner meaning if Kamsa obtained Moksha.

* Like the Vedic pun of viewing Kasyapa as Pasyaka by a transposition of the syllables, Shadgarbha would become Shadvarga by the transposition of bha and va, which latter, though written as va, is pronounced in upper India as ba.

With the killing of Kamsa Krishna's life as a cowherd ends, and he reveals himself as the Kshatriya.

Baladeva and Krishna undergo the Upanayana ceremony and become Brahmakârinś studying Dhanurveda under a Brâhman teacher named Sâmdîpani.

Their intellect was so extraordinary that the teacher took them to be the Moon and Sun, and they learned everything in sixty-four days. When at the close of the study the Gurudakshinâ or teacher's honorarium had to be paid, Sâmdîpani did not want any money or things, but wished that his only son, dead long since in the sea, be brought and delivered to him. Krishna at once dived into the sea, and learning there that the son had been swallowed by a Daitya named Pañkajana in the form of a Timi fish, found out and killed him and took from him the conch Pânkajanya. Not finding the son there, Krishna went to Yama, the god of death, fought with and conquered him and made him deliver up the son. Thus the teacher obtained his dead son brought back to life (Harivamsa II. 33).

A story like this cannot have originated without an esoteric meaning. The Upanayana ceremony gives the spiritual rebirth called Dvijatva, and the teacher is said to bring forth this birth from the womb of Vidyâ, knowledge. But when God Himself as the Son Krishna is the student, the teacher himself is benefited and gets the spiritual rebirth in the shape of the son, his soul, rescued from the Samsâric death. The sea may be taken to signify the sea of Samsâra, and Pañkajana the demon of the five senses. This Pañkajana should be distinguished from the Pañkajanas, the mysterious god-like five tribes famed in the *Rig-veda*; and when Agni is called Pânkajanya in Rv. IX. 66, 20, the sacrificial Agni worshipped by the Pañkajanas seems to be meant. The conch was used as the war trumpet, as the sound of victory; and when Vishnu's conch was called Pânkajanya, it seems to have meant the trumpet or fame of the divine Pañkajanas. But when the *Mrikkhakati* drama (act VIII. verse 2) says that the Pañkajanas should be killed along with the woman, it means that the five senses should be subdued along with Avidyâ. This shows that in the time of that old drama Pañkajana had come to be freely used esoterically as the five senses.

When *Pañkajana*, the demon of the senses, is killed, the *Pañkajanya* conch or fame of the divine *Pañkajanas* is obtained, just as knowledge may be said to be enshrouded in the mist of ignorance, and to flash forth as soon as ignorance is killed.

While *Krishna Devakîputra*'s teacher is, according to the *Khând.-upanishad*, an *Āngirasa*, belonging to the *Āngirases*, who, according to the *Rig-veda*, are the first kindlers of the sacrificial fire, here in the *Purānas* he is called *Sāmdîpani*, son of or belonging to *Samdîpana*, meaning 'one who lights well'.

In the *Mahābhārata*, wherever the *Pāndavas* have anything to do with *Krishna*, he is *Dvārakāvâsin*, one who resides in *Dvārakâ*, a sacred place in the extreme western projection of the peninsula of *Kathiwar*, about seven hundred miles to the south-west of *Madhurâ* (*Muttra*) as the crow flies. *Krishna*, it is said, got the god *Visvakarman* to build *Dvārakâ* for him on land which the sea bared by receding at his request, and the reason assigned for his seeking for his adult life a place so far away from the scene of his birth and boyhood is that *Jarâsandha*, the powerful king of the *Magadhas*, drove away *Krishna* and the *Yādavas* from *Madhurâ*. That story is interwoven with strange stories about the killing of *Srigâla Vāsudeva*, and of *Kâla-Yavana*, the friend of *Jarâsandha*; about *Krishna*'s marrying *Rukminî*, whom *Sisupâla*, the *Kaidya*, had intended to marry; about the *Râjasûya* sacrifice of the *Pāndavas* in connection with which *Krishna* gets *Bhîma* of the *Pāndavas* to kill *Jarâsandha*, he himself killing *Sisupâla*; about the strange births of *Jarâsandha* and *Sisupâla*; and about *Jarâsandha*'s two strange associates called in the dual *Hamsa-Dimbhau*, *Hamsa* and *Dimbha*. These stories are found partly in the *Harivamsa* and partly in the *Mahābhārata*.

Taking up the *Harivamsa* first (II, *Adhyâyas* 34—60), the story is briefly this :

Kamsa's widows *Asti* and *Prâpti*, the daughters of *Jarâsandha*, whose capital is *Rājagriha*, complain to him against *Krishna*, the

killer of their husband. Jarâsandha makes a strong combination of almost all the kings* of India against Krishna, and besieges Madhurâ. The divine weapons of Baladeva and Krishna come down from the sky. With them they kill the armies of the enemy right and left in a war extending over twenty-seven days. At last Baladeva engages Jarâsandha in single combat, but a voice in the sky says that one who is destined to kill Jarâsandha is born elsewhere. Hearing this, Jarâsandha becomes dejected and goes back to his country.

But with reinforcements he comes and besieges Madhurâ again and again, altogether eighteen times, in none of which the Yâdavas are able to kill him. On the contrary, on the eighteenth time, seeing his inexhaustible resources, Krishna goes away to Dakshinâpatha, the South, with Baladeva. There they meet Parasu-Râma, who has made Sûrpâraka (modern Surat) his home, having discharged an arrow at the sea and made it recede and bare new land on which to build that town. Parasu-Râma takes them *viâ* (1) Karavîrapura built by the Yâdavas of the olden time, whose present descendant, however, is a very cruel king named Srigâla Vâsudeva who has killed many of his kith and kin to make his sway secure; (2) the river Venvâ; (3) the mountain Yajñagiri in the Sahya range; (4) the river Khatvângî at its falls; (5) the town Krauñkapura ruled by a just Yâdava king named Mahâkapi, and (6) from there to Mount Gomanta in the Sahya range. Leaving them there, Parasu-Râma goes to Sûrpâraka, while as advised by him they stay at Gomanta as a safe mountain retreat.

There Baladeva, remembering the Amrita or nectar drunk by him in his former state as a god, gets plenty of Kâdambarî wine to drink—a wine drawn from the kotara of the Kadamba tree. The divine bird Suparna crowns Krishna with Vishnu's crown.

But Jarâsandha finds them out and surrounds Gomanta. At last, as advised by the Kedi king, one of his allies, he sets fire to Gomanta, with the effect that from its crest Baladeva and Krishna spring down into the midst of the assailing army and commit terrible execution with their divine weapons which descend from the sky as before. Baladeva kills Darada, and engages Jarâsandha again in single combat, when the same voice from the sky repeats that Jarâsandha's killer is born elsewhere. Hearing this Baladeva stops the combat, while Jarâsandha, dejected and conquered, goes back to his country.

* These are the kings of Ânga, Vaṅga, Kaliṅga, Kâsi, Kosalya, Madra, Trigarta, Kâsmîra, Saibya, Gândhâra, the Yavanas, Kârusha, Darada, Sâlva, Kedi, Paundra, Dasârna, Kaisika or Vidarbha, Sauvîra, Pândya, Suhma (Ceylon?), also Duryodhana of the Kurus.

Then the Kedi king above mentioned, who happens to be Krishna's father's sister's husband, combines his army with that of the Kârûshas, and sides with Krishna in going to and attacking the cruel Srigâla Vâsudeva of Karavîrapura, who fights with Krishna saying that out of the two Vâsudevas (Srigâla and Krishna) either the one or the other should survive. Krishna kills him with his *kakra* weapon, and instals in his place his son Sakradeva.

Then Krishna and Baladeva return to Madhurâ to the delight of Ugrasena. While there, Baladeva goes alone to Vraja, the scene of his boyhood, and is welcomed by the cowherds and milkmaids, who supply him with plenty of drink. He asks the river Yamunâ to flow to where he is lounging with a view to have a cool bath in the water; but as she does not heed his request but is running on to meet her husband the sea, he puts his plough to the river and drags her to where he is, thus making her turn aside and flow in the midst of the Brindâvana forest.*

News comes to Madhurâ that Rukminî, the beautiful daughter of king Bhîshmaka of the Vidarbha country in the South, intends to marry by means of Svayamvara, i.e., by selecting a husband herself from among kings assembled from all parts of India. With his divine bird Suparna Krishna goes to Kundina, the capital of Vidarbha, and stays in the house of the brothers Kratha and Kaisika, the latter being the father of Bhîshmaka, and the people over whom they ruled being known as Krathakaisikas. Kaisika knows Krishna to be Vishnu Upendra himself, and receives him as a great guest. Jarâsandha and other enthroned kings have also arrived, and have planted themselves in regal seats in the Svayamvara hall. They would be offended if Krishna who is not a ruling king be provided with a seat in their midst. Kaisika offers his own kingdom to Krishna, but the god Indra does not like his sitting on another's throne, and so he sends a divine throne, on which Krishna is inaugurated in a divine Sabhâ or hall in the presence of all the kings except Jarâsandha, Sisupâla (*alias* Sunîtha), Sâlva, and Rukmin who is the elder brother of the bride Rukminî and who shares their dislike of Krishna. These are left to adorn the Svayamvara hall with their presence, while Krishna is inaugurated by Kaisika. Then Bhîshmaka comes there and says that the proclamation of the Svayamvara was all the doing of his young son Rukmin, and that he himself is against that mode of marriage for his daughter.

* One of the names for river is *Sirâ*, the plougher, because it has ploughed its way on through the earth. Perhaps there is an abrupt bend in the Yamunâ river near Brindâvana, and so it was fancied that it was caused by the plougher god Samkarshana's drawing her aside against her will.

Testing Bhīshma's resolve, Krishna says that he too approves of it, and that Rukmīṇī is the goddess Lakshmi herself intended to marry him and none else. So saying, he leaves the place, and the divine hall and the divine throne are withdrawn to Heaven.

Then, among the assembled kings Sālva the lord of Saubha speaks about the Yavana king who, having no issue, had obtained the most powerful son Kāla-Yavana by getting the Brāhman Rishi Gārgya to raise issue on a beautiful woman belonging to him. By the favour of the god Indra, this Kāla-Yavana is not killable by the Yādavas; and as he is the friend of Jarāsandha, Sālva councils the latter to set him up to besiege Madhurā and kill Krishna. Jarāsandha bemoans his own inability to conquer Krishna and the necessity to which he, a great sovereign, is put for seeking the service of a Yavana. At his request Sālva himself goes in his aerial chariot to Kāla-Yavana, who gladly consents to serve Jarāsandha, and who, distributing charity to Brāhmanas, and sacrificing in the fire for the success of the expedition, sets out with a large army of the Mlekkhas consisting of Sakas, Tukhāras, Daradas, Pāradas, Taṅganas, Khasas, Pahlavas, and other kinds of Dasyus.

In the meantime the divine bird Suparna selects a safe site for a new town for Krishna, at whose request the sea bares out new land to the extent of twelve Yojanas on which is built the town of Dvāravatī, surrounded by the sea on all sides. To that unassailable place Krishna transfers King Ugrasena and all the Yādavas of Madhurā, abandoning the latter town which was the ornament of the very wealthy Madhyadesa (centre of Hindustān).

Transferring the Yādavas to Dvārakā, Krishna himself remains in Madhurā with a few followers, expecting the arrival of Kāla-Yavana, to whom a sealed pot containing a *krishna-sarpa* or black cobra is sent by Vasudeva, the father of Krishna, but it is returned filled with ants, so that the serpent is found eaten up by them. Then Vasudeva betakes himself to Dvārakā, while, as soon as Kāla-Yavana arrives and besieges Madhurā, Krishna comes out on foot and runs on, pursued by him, but too swift to be caught. At last Krishna rushes into a cave, in which a king of the Tretā age, named Mukukunda, son of Māmdhātṛi, was sleeping. In the olden time that king had undergone great fatigue in fighting on the side of the Devas in the Devāsura battle; and as he wanted to enjoy a long rest, they put him in this cave saying that whoever disturbed his sleep would be burnt down by his mere look. Kāla-Yavana also enters the cave, and, taking the sleeping man to be Krishna in that faint, kicks him with his foot, with the result that the man wakes up and by his mere look burns him down to ashes. Krishna then shows himself to Mukukunda, who, learning that during his long

sleep the Tretâ age has passed and the Kali age come in which men have become very short, has no desire to have anything to do in that age, goes to the Himâlayas, performs tapas there and departs to Heaven.

The crest-fallen army of Kâla-Yavana is taken charge of by Krishna and delivered to King Ugrasena at Dvârakâ. The god Visvakarman himself constructs the mansions and fortifications of it, and the divine Sabbâ Sudharmâ is brought down and established in it.

In the meantime, at the instance of Jarâsandha—who and the Kaidya king (Krishna's father's sister's husband) are descended from a common ancestor named Vasu, and who therefore takes a paternal interest in the Kaidya king's son Sisupâla—Rukmini's elder brother Rukmin, the Vaidarbha Prince, makes preparation for her marriage with Sisupâla, overriding her own wish to marry Krishna. Her father Bhîshmaka is unable to assert his own will against that of his powerful son who is one with Jarâsandha and others in hating Krishna. But Krishna, who has arrived and been welcomed by Kaisika, carries off Rukmini as soon as she comes out from the temple to where she had gone to worship the goddess Indrâni on the day previous to that fixed for her marriage. Baladeva stays behind with the Yâdavas and fights with and worsts Jarâsandha and others, and then the wedding of Rukmini and Krishna takes place at Dvârakâ on a grand scale.

The account given of Jarâsandha and Sisupâla in the Sabhâparvan of the Mahâbhârata in connection with the Râjasûya sacrifice of the Pândavas, is to this effect:

King Brihadratha of the Magadhas, so-called because he inherited a divine chariot given to his ancestor Vasu by the god Indra, had no issue. Once upon a time the great Rishi Kanda-Kausika, son of Kakshivân of the line of Gotama, came to his country and sat under a Mango tree. Propitiated by the king and his two queens, the daughters of the king of Kâsi, the Rishi gave a fruit from the same tree, which the two queens ate dividing it into two halves. The result was that both became pregnant, but one gave birth to a half or one side of a child from head downward, and the other to the other side. These freaks excited terror and were cast away. But a Râkshasî named Jarâ, whose picture, as a young woman attended by her children, written on the wall of the palace as well as on the walls of all houses, was being worshipped daily as Gṛihadevî, house-goddess, picked them up, and as soon as she put the two sides together they united and became one strong child crying like thunder. She handed over the child to its father Brihadratha, who named it Jarâsandha, because it was united by Jarâ.

By worshipping Rudra, Jarāsandha became very powerful and defeated the kings of many tribes, who were obliged to flee from their countries to the West, South and other places.* He had Sisupāla as his commander-in-chief who rated himself another Purushottama (Vishnu), and two generals named Hamsa and Dimbha who were not killable with any kinds of weapons. At his service were the king of Karūsha; the Yavana king who ruled over Maru and Naraka, like another god Varuna, in the west; the king of Kunti; Paundraka Vāsudeva, king of Vaṅga, Pundra and Kirātas, who always imitated Krishna, assuming his symbols (kiṁha)†; and others. Having married Asti and Prāpti, the daughters of Jarāsandha, Kamsa persecuted the Yādavas; and therefore Krishna, together with Samkarshana, had to kill him. But as soon as one danger was put down another rose up in the person of Jarāsandha who, urged by his widowed daughters, attacked the Yādavas again and again. Jarāsandha's Hamsa and Dimbha who were not killable by anybody died in one of the battles thus: Some one gave out (falsely) that Hamsa was killed by Baladeva; hearing it, Dimbha drowned himself in the Yamunā river out of grief; Hamsa came to know of this and he also drowned himself. Losing them, Jarāsandha went back dejected. 'But,' says Krishna himself to Yudhishtira, 'as his daughters urged him again to the battle, and as his hosts were innumerable, our clans were obliged to give up Madhurā and go *en masse* to Kusasthali, to Gomanta and Raivata mountains, and ourselves to Dvārakā from fear of Jarāsandha. He is very powerful, and no Rājasūya sacrifice (symbolic of emperor-ship) can be performed when he is alive.'

Krishna takes Bhīma and Arjuna with him; and the three, disguised as Snātakas, go to Girivraja, the capital of Jarāsandha, and entering the Kaitya-prāsāda built on a hillock and worshipped by the Māgadhas daily, they break the three celebrated Bheris, kettle-drums, kept and worshipped there. "They were such that if once played upon their sound lasted for full one month." Brihad-ratha had made them out of the hide of a flesh-eating Rishabha or bull that was killed by him. Jarāsandha receives the three Snātakas as guests, and accommodates them in his Yajñāgāra, house of sacrifice. Giving up the disguise, they say to him that they have come to have a duel with him and that he may select any one of them. Thus challenged, he recollects (the fate of) Hamsa and

* The tribes mentioned are Sūrasena, Bhadrakara, Yodha, Sālva, Sālvāyana, Patakkara, Susthala, Kulinda, Kunti, Pāñkālā, the eastern Kosalas, Matsya, and others.

† About this rival Vāsudeva the Harivamsa has a long story which will be referred to further on.

Dimbha, tells the ministers to instal his son Sahadeva in his place, and selects Bhîma for a duel with clubs (gadâ).^{*} They fight from the 1st of the month of Kârttika to the 14th of it, when Jarâsandha is overpowered and killed, and then Krishna together with the victor Bhîma and Arjuna goes in triumph in the divine chariot of Jarâsandha, whose son Sahadeva submits to them.

Then, conquering and making the kings of all the directions to submit to the emperorship of Yudhishtîra, the Râjasûya is performed in the presence of all the kings; and by desire of the old veteran Bhîshma of the Kuru-Pândavas, the arhana or honour of the sacrifice is presented to Krishna Vâsudeva whom Bhîshma considers to be the Supreme Being incarnate. But as Krishna is an uncrowned, throneless Kshatriya, Sisupâla of the Kedis takes objection to the honour paid to him while there are so many respectable elders invited to and present at the assembly. He reviles Krishna and Bhîshma,[†] and insults the former by saying that his wife, Rukminî, is Anyapûrvâ, 'one who had been another's', as she had been intended to be married to himself (*i.e.* Sisupâla).

At the time of birth this Sisupâla had three eyes and four hands, and the terrified parents intended to cast him away, but a voice in the sky said that the infant (Sisu) was very powerful and should be maintained,[‡] and that his killer in the distant future would be one in whose lap he would lose the extra eye and hands. The mother went on placing the infant in the laps of all the visitors, and when she placed him in the lap of her own brother's son Krishna, the extra eye and hands disappeared. She begged him never to kill him, but he said he would forgive a hundred wrongs of him and not more.

Sisupâla exceeds the limit in heaping abuses and insults upon Krishna, whose Kakra or disc cuts off Sisupâla's head in the sacrificial assembly, and all the kings see the wonder of a Great Light issuing out from Sisupâla's body and entering into Krishna saluting Him!

In such strange legends as these there can be very little

^{*} Bhîma is celebrated for his proficiency in club-fight, having studied it under Baladeva. Jarâsandha is a powerful man in club-fight. It is said in M. Bh. Sabhâ. Adh. 19, verse 26, that the gadâ which Jarâsandha threw from his capital Girivraja came and fell at Madhurâ, and that the place where it fell came to be called Gadâvasâna.

[†] Krishna's acts of infancy are briefly mentioned here in the Mahâ-bhârata.

[‡] A pun is meant here: the Sisu is Sisu-pâla because the voice told its father to maintain (pâhi) him.

history, while the probability of their containing esoteric meanings is great. It must have taken several generations for the Yādava tribes to have spread themselves, partly from troubles at home and partly from love of conquest, from their old seat Madhurâ to Guzarat and Kattiwar in the south-west, and probably the seacoast town of Dvâarakâ was one of their most flourishing settlements. Therefore, the nativity of our Yādava hero and god is appropriately placed at the home of the tribe, and his after-life at Dvâarakâ, the farthest limit of its south-west-ward spread. Was Dvâarakâ, meaning the Door-town, so named because it was considered to be the door to the sea trade of that part of India? Anyhow the name suits the place in which to locate Vishnu. He is Dvâra-pa, the door-keeper, of the gods (Ait.-Br. I. 30). The Sun (who is one of the forms of Vishnu) is Loka-dvâra, the Door to the (heavenly) World (*Khând.-up.* VIII. 6, 5). The Mahâbhârata Udyogaparvan 109 describes the West as the beloved region of Varuna (the Sanskrit god of the sea), where the setting Sun gives up (*visarjayati*) his cows, rays, and where the eternal Vishnu has his *sthâna*, place. This idea of Vishnu's place in the West may have arisen from his solar aspect, the Sun, at the end of his day's work, being poetically fancied to go to some resting place in the western sea. Dvâarakâ answers such a place very well.

When the Mahâbhârata mentions a place at Madhurâ as the one where fell the mace swung by Jarâsandha hundreds of miles away from the Magadha capital Girivraja, it is giving expression to what was, in its time, regarded as an old legend. The Krishna saga must have been added to and improved on from time to time before the epic assumed its present shape. As it is, although it mentions the Yavana king as one of the friends of Jarâsandha, it does not say anything about Jarâsandha's having engaged Kâla-Yavana to drive out Krishna from Madhurâ. It would appear that the Mahâbhâshya of Patañjali (about 150 B.C.) says that a Yavana besieged the Mâdhyamikas, by whom the inhabitants

of the *Madhyadesa* or central part of Hindustân were probably meant. It may be that the *Harivamśa* has added to the legend this siege of the *Madhyadesa* by the *Yavanas*; but it has made its *Kâla-Yavana* a strange being.

It has made him a creature of mixed blood. The concealed reason for this must, I think, be the deriving of *yavana* from 1. *yu*, to mix. This myth is of the same kind as that which makes *Kamsa* of mixed blood.

Then, there is *Kâla-Yavana's* running in order to catch *Krishna*. This I think is due to construing *yavana* in another sense, in the sense of *javana*, the swift, as *y* and *j* are often interchanged. The concealed pun is that the *Yavana* was *Javana*, the swift, running to catch *Krishna*, the Deer, but the latter is swifter. The Supreme Being cannot be caught by a bad being. The Vedic Deer of Sacrifice runs away even from the *Devas*, who in order to keep *Agni*, the Fire of Sacrifice, must first obtain the faggot of righteousness.

The *Yavana* is fair in colour; but the prefix *Kâla*, attached to our *Yavana*, who is the head of the *Mlekkhas* and *Dasyus*, is for the purpose of denoting him to be very destructive, as *kâla* means black, injuring, hurting.

Then again, there is the strange fact of *Kâla-Yavana* being burnt down by the mere look of *Mukukunda* as soon as *Krishna* enters the cave in which he is sleeping.

Phenomenally, this I would explain by taking *Kâla-Yavana* with his hosts of *Mlekkhas* and *Dasyus* to be a metamorphosis of Darkness pursuing the Sun *Krishna* into the cave or hiding place of the setting point, and King *Mukukunda* to be the Moon who comes in conjunction with the Sun on new-moon day, and who immediately afterwards opens his eye as the renewed Moon of the bright fortnight. The pursuing Darkness at nightfall loses sight of the Sun in the West, and kicking in that region the renewed Moon that has the potentiality of becoming the full Moon, is burnt down by his light. The name *Mukukunda* seems to me to have been coined to indicate the

Moon in this manner: kunda means the jasmine flower which is white in colour, and a pure white thing is likened to Kunda and Indu, the Moon (kundendudhavalā); the Moon, therefore, is poetically kunda-kirana, having jasmine-like white beams; kirana, the ray or beam of light, means that which scatters itself (issuing from a mass of light). This idea of the Moon being kunda-kirana seems to be expressed in another verbal form as Muku-kunda, 'he who sheds (muk) kunda (jasmine beams).' Grammatically this word may be of irregular formation; but so is Mukunda, one of the names of Vishnu. This name of Vishnu must have been well-established so early as the time of the Vishnusahasranāma in which it occurs, and it is explained as being an irregular word of the prishodara kind, meaning muktim dadāti iti Mukum-dah, 'one who gives mukti, liberation or beatitude.'

The meeting of Mukunda and Muku-kunda resulting ultimately in the latter's obtaining Heaven or the state of beatitude must have been conceived with an esoteric meaning also in it. The Moon Muku-kunda represents the soul Jīvātman, who, in the so-called Devāsura battle, fights with the Asuras, the bad inclinations of mind. His long sleep is his sleeping, his being dead, to worldly things: what is day to worldly creatures is night to the Muni who has subdued the senses, and what is night to them is day to him (Gītā II. 69). In other words, his long sleep means his continued Samādhi, concentration of mind upon the Supreme Self, Who in due time flashes to him—is realized by him—in the cave of the heart, for the cave is a well-known metaphorical name for the heart into which the two Ātmans, Jīva and Para, have entered (*vide* 'Guhām pravishtau Ātmānau hi'—Brahma-sūtra I. 2, 12). The Samādhi is complete when the former realizes his unity with the latter. In that unity he has attained paramam sāmyam, extreme similarity, with Him. Therefore, he is taken for Krishna, and becomes apahatapāpman, one who kills all evil—burns down the tormenting, kicking

Pâpman by his own spiritual light. In the Devâsura battle he may have achieved temporary victory over the Asuras, but final victory over their lord, who is personified as the chief of the Mlekkhas and Dasyus, is achieved only by long Samâdhi and realization of the Supreme Self in the heart. Such a prabuddha or enlightened man sheds the white, fragrant flowers of his universal love like the Moon his beams, and gets Heaven at the end of his career here.

Krishna's running into the cave and then finding a home in a sea-girt town may be compared with the older story about Indra's running away and hiding in water (pp. 167-180 *ante*).

Rukminî, the spouse of Krishna, means the Golden. As Krishna is the Deity of Sacrifice, his golden spouse seems to be the goddess of Dakshinâ, largess; and as dakshinâ means also the southern direction, that seems to me to be the reason why she is made to figure as the daughter of the king of Vidarbha to the South of Âryâvarta.

Who is Jarâsandha? Jarâ means old age. To compare with our strange Jarâsandha of the epic, whose two halves are joined and made into one being by Jarâ, there is the Vedic Jarâbodha, praised in Rv. I. 27, 10, and explained by the commentator to be a name of Agni, meaning 'one who is aroused by praise' ('jarayâ stutyâ bodhamâna!'). He must have derived jarâ from 1. *jri*, to invoke or praise, the same root from which *jaritri*, the invoker or singer, seems to be derived. Dr. Hermann Oldenberg, following Professor Ludwig, takes Jarâbodha for a proper name, and he translates the verse 10 and the two succeeding ones thus:

Verse 10. "O Jarâbodha! Accomplish this (task) for every house: a beautiful song of praise for worshipful Rudra." Or: "O Jarâbodha! Administer this (task): a beautiful song of praise to Rudra who is worshipful for every house."

Verse 11. "May he, the great, the immeasurable, the smoke-bannered, rich in splendour, incite us to (pious) thoughts and to strength."

Verse 12. "May he hear us, like the rich lord of a clan,* the banner of the gods, on behalf of our hymns, Agni with bright light."

Rudra of verse 10 seems to be one of the names or aspects of Agni. This verse is in a hymn addressed to Agni. Whatever may be the meaning of Jarâbodha, Agni himself seems to be addressed as such, and his accomplishing a song of praise for Rudra seems to mean his inspiring the poet to compose it. Agni being looked upon as the divine priest, it is fancied that he himself is inspiring the poet and singing through him to Rudra and other deities. In the sacrificial rituals this verse is very important, as, according to the Tândya-Brâhmana 4, 2, 15, quoted in the Vâkaspadya, it is styled the Jarâbodhîya Sâman or song of the Agnishtoma sacrifice. According to Dr. Oldenberg, the three verses form a song in the Sâma-veda II. 1013-15.

I would take our Jarâsandha to be a metamorphosis of Agni. Agni is Dvimâtâ, born from two mothers (Rv. I. 31, 2), and he is one "who when old and worn out became always young again" (Rv. II. 4, 5). Likewise, our Jarâsandha is made to be born from two mothers. The Agni of the sacrificers is fed daily and continuously maintained in their houses. Sandhâ means putting together, uniting. The old fire shrinking in the ashes as one speck here and another there becomes a young, vigorous, united flame when fed by *dry withered* wood, grass or leaves; so that poetically the jarâ or old age of the fuel makes Agni into a young, united flame.† In this sense I would take Agni to be Jarâsandha, and for aught we know, this riddling name may have been coined by taking the Vedic Jarâbodha to mean Agni that is awakened by old, dried wood. Even if jarâ meant 'praise', the fuel offered into

* The original for 'like the rich lord of a clan' is revân-iva vispatih.

† Here the thought hinges upon the contrast of *young* and *old*, Agni being made young by the old, withered wood. But when the thought hinges upon the contrast of *living* and *dead*, the idea would be that the dead (wood) makes Agni the living. Speaking of the sacrificial Agni maintained in all the houses, verse 30 of the riddling Hymn I. 164 says that he is Jîva, the Living One, moving, i.e. kept alive, by the

the fire by repeating Vedic praises of Agni might have been looked on as the *material* form of the praise awakening Agni into a flame.

As Agni is both Dvimâtâ and Jarâsandha, this gave scope for inventing the riddle of one mother giving birth to one half and the other to the other half of the child, and of his being united by Jarâ. As Jarâ, old age, is a feminine word, its personification is in the form of a female, and it is clear from our story that a custom existed of writing her picture on the walls of all houses and of worshipping her. One would expect to find old age pictured as an old hag. But she was, it is said, pictured as a young woman attended by her children. Why? Evidently because this Grîhadevî, house-goddess, as she is called, is the personification of that old age of the wood which maintains Agni in all the houses as the ever young Child. Having thus the youth-giving power in her, it seems to have been thought fit to picture her as a young woman. But why should this goddess be called a Râkshasî? I think there is a verbal trick in this. Old age, it is true, may be viewed as a terrible Râkshasî taking the lives of old people, but in the case of Agni our goddess is Râkshasî in the strange sense of one who maintains and *protects* (raksh) him.*

It is not known what Magadha, the name of the country, meant. But it is a name fit to have been played with as magha-dha, holding wealth, and makha-dha, holding

or nourishing powers of the Dead, and that he, the Immortal, is the brother of the Mortal. In explaining the Mritapas or drinkers of the dead, mentioned in Trisanku's story, to mean the drinkers of Soma which, being crushed and pressed, is mrita, dead, as it were, I quoted this verse and said that the so-called Mortal brother of Immortal Agni is Soma (Vol. I., p. 552). Soma is the lord of all Oshadhis and Vanaspatis, plants and trees, and I think that Agni as the Living by the powers of the Dead is the fire maintained by the cut and dried, and therefore dead wood.

* Râkshasa is from Rakshas, literally the thing to be warded off or guarded from, and therefore used as the name for malignant demon. The root raksh means not only to protect or guard, but also to guard against.

Sacrifice. We may detect the former sense in the ancestor of the Magadhas being called Vasu, Wealth, and the latter sense in the Kaitya* containing the three drums made of the hide of the wonderful flesh-eating bull. Now, according to the well-known verse, Rv. IV. 58, 3, Agni is a bull having four horns, three feet, two heads, seven hands, and tied over three places. Commentators differ as to the meaning of this riddling verse. As it is, it makes Agni a strange bull. It is, I think, by viewing Agni as a bull in another riddling manner that he is called the flesh-eating bull, for he eats up the flesh-oblations; and yet, in the shape of the churned out fire, he himself is treated as the Victim and put into the Âhavanîya fire. He is thus killed as it were. The three drums may signify the three fires over which Agni as the Deity of Sacrifice extends.

As the *Rig-veda* likened the Agni of the Jarâbodhîya song to "the rich lord of a clan," our Jarâsandha, whom I would take to be a metamorphosis of the Agni of the Râjasûya sacrifice, is appropriately made to figure as the lord of the 'wealth-holding' Magadhas. His being described as killed by the Pândavas for the sake of their Râjasûya sacrifice seems to me to be a riddle like Indra's being Makhaghna, killer of Sacrifice.† His killing Sacrifice seems to have meant his hunting for it and obtaining it. The performer of the Râjasûya or any other Sacrifice is said to be the â-hartâ or bringer of it, as the *Satapatha Brâhmana* says that Purusha Nârâyana saw the Pañkarâtra-Yajñakratu, brought it and sacrificed by means of it (tam âharat, tena ayajata). To conquer Svarga means to obtain Heaven. Similarly the â-hartâ of the

* Kaitya, now meaning a Buddhist temple, formerly meant a sacrificial building, erected probably as monuments of the different kinds of Agni-kitis, such as Drona-kiti, Kañka-kiti, Syena-kiti.

† Indra, fond of the Soma-drink, cuts off the head of Makha (Rv. X. 171, 2); and the Taitt.-sam III. 2, 4, 2 says: Namañ Indrâya Makhaghne, 'salutation to Indra Makhaghna'. The same salutation is made to Agni, and Rudra also. The latter is stated in the Purânas to have shot Daksha's Sacrifice.

sacrifice seems to be paradoxically pictured as the samhartâ of it, as sam-hâra means not only killing or destroying, but also bringing together, being thus akin to the kayana of Agni in meaning.*

The mystery of the killing of Jarâsandha is surpassed by that of killing his general Sisupâla, who outwardly hates and reviles Krishna, but who, when killed, enters into him in the form of a Great Light saluting him. It is extremely improbable that the sacred hall of the solemn Râjasûya Sacrifice was desecrated by killing a real human being in it. Sisupâla with his three eyes may be compared to the Vedic three-headed Visvarûpa whom Indra kills, and who seems to be a personification of Soma. The sacred beverage Soma is called the Sisu or Child of Heaven (*Divah Sisuḥ*—Rv. IV. 15, 6, IX. 33, 5; 38, 5), and also the Life and Light of Sacrifice (*Âtmâ Yajñasya*, IX. 6, 8; *Jyotir Yajñasya*, IX. 86, 10). The pressing of the Soma in the sacrifice is the mythical killing of him, the same which in the older legends is the riddle of Vishnu's killing the so-called demon Madhu and thereby becoming Madhusûdana. The highest Arhana or honour said to have been paid to Krishna in the Râjasûya of the Pândavas would be quite appropriate if we take him to be the Deity of Sacrifice. The bestowal of the Arhana upon him seems to illustrate his tribal name Dâsârha as meaning in his case 'one who is deserving of (pûjya-)dasâ or (honorable) state', or as one who is deserving of sacrificial worship.†

About Jarâsandha's two generals, mentioned often in the dual as Hamsa-Dimbhan, who drown themselves strangely in the Yamunâ river in the battle fought for driving Krishna out from Madhurâ, there is an elaborate story in

* About the Kayana of the Râjasûya Agni, the Taitt.-sam. V. 6, 3, 4 says: 'Etad vai Râjasûyasya rūpam, ya evam vidvân Agnim kinute ubhâveva lokâv abhiyayati'.

† There is the root dâs, from which is the verb dâsati, 'he offers, or bestows', used often in the Rig-veda in respect of offering oblations or worship to the deities in sacrifice.

the *Harivamsa* (III. 108—181), extending over twenty-nine *Adhyāyas*, according to which the battle is fought long after Krishna has made *Dvārakā* his home. The gist of the story is this :

Hamsa and *Dimbha* are the sons of *Brahmadatta*, king of the *Sālvās*. By the favour of *Rudra* they are not killable by anybody. While hunting in the forest, they are shown hospitality at a sacrifice that was being performed there, and they invite the priests engaged in it to become the priests of their father's *Rājasūya* sacrifice. Going on further in the forest, they come across a number of *Hamsas* and *Paramahamsas*, ascetics, at whose head is *Rishi Duvāsas*. They abuse and illtreat them, telling them to give up asceticism and become *Grihamedhins* performing sacrifices. *Duvāsas* goes to *Dvārakā* and complains to Krishna. In the meantime Krishna receives a command from *Hamsa* and *Dimbha* to the effect that the *Yādavas* should pay tribute to them, and that he should supply the large quantity of salt that is required for the food to be served to *Brāhmins* and others in their father's *Rājasūya*. Of course the silly command is treated with contempt, and a battle is fought, first near the lake *Pushkara*, and then near *Madhurā* to where *Hamsa* and *Dimbha* escape. They drown themselves in the *Yamunā* river there in the manner stated in the *Mahābhārata*. In the battle the *Rākshasa Hidimba* also sides with them, but is routed by *Baladeva*. If *Hamsa* and *Dimbha* had not died but continued as the generals of *Jarāsandha*, it would not have been possible for the *Pāndavas* to kill the latter and perform their *Rājasūya*.

This story is an improvement upon that of the *Mahābhārata*. The *Rākshasa Hidimba* belongs to the saga of the *Pāndavas* and is killed by *Bhīma*. The reason for mixing him up in the *Hamsa-Dimbha* battle must have been simply the similarity of his name to that of *Dimbha*. *Hamsa* and *Dimbha* look like the duplicate representations of *Jarāsandha* and *Sisupāla*, of *Agni* and *Soma*. *Hamsa* means the swan and *Dimbha* child. *Soma*, we have seen, is *Divah Sisa*, the child of the sky, while in *Rv. I. 65, 5*, *Agni* is described as sitting in the waters hissing like a swan. The riddle of the drowning of *Hamsa* and *Dimbha* may have simply meant *Agni* and *Soma* as established in the water, in the sky, the one as the lightning of the rain cloud, the other as the Moon or the downpour likened to the *Soma-juice*. But since outwardly they were drawn as bad

beings fit to die, the *Harivamsa* story seems to hinge upon a pun made for deriving the nature of their badness from their very name *Hamsa-Dimbhau* which, read as *Hamsa-dimbau* for the sake of the pun, would mean 'the two that are dangerous to ascetics,' for *hamsa*, swan, is an epithet of the ascetic and *dimba* means danger, panic. That they inwardly mean the sacrificial *Agni* and *Soma* is denoted by their liking for the sacrificers, and in order to show that they deserved drowning, they are pictured as partizans of that school of bigoted ritualists which was quite antagonistic to ascetics who gave up the Vedic *Karmakânda* altogether as being capable of leading only to perishable heavens. The morale of the story is that, though *Vishnu Krishna* is *Yajña-Purusha*, He is at the same time the Supreme Self of the ascetics, and would never countenance ritualism to go to the extreme of hating asceticism.

The other remarkable characters met with in our story are the two rival *Vâsudevas*, *Srigâla* of *Karavîrapura* whom *Krishna Vâsudeva* kills (p. 523 *ante*), and *Paundraka* of the *Vaṅgas*, *Pundras* and *Kirâtas* who, it is said, assumed *Krishna's* symbols (p. 526 *ante*). About *Krishna's* killing *Paundraka Vâsudeva* also, when the latter attacks the *Yâdavas* at *Dvâarakâ*, there is an elaborate story in the *Harivamsa* (III. 91—102). The *Vishnu-purâna* (V. 34) associates the king of *Kâśi* with *Paundraka*. The king of *Kâśi's* head cut off in the battle near *Dvâarakâ* is hurled in the air with such force that it falls in his own town *Kâśi*, but his son propitiates *Saṅkara* and sends the fire of *Krityâ* (sorcery) to burn *Dvâarakâ*, but the fire of *Krishna's* *Kakra* weapon hunts it back and burns *Kâśi*. The victory over these rival *Vâsudevas* indicates, perhaps, the triumph of the *Vaishnavas* over other sects. If so, the names given to their supposed chiefs may have been intended to indicate that they were inferior beings, one *Srigâla*, the jackal, and the other *Paundraka*, the striped, either the hyena or the tiger, compared with *Vishnu* whose name *Hari* would make him a lion. The *Bhâg.-purâna* (X. 66,

verse 24), however, says that although Paundraka hated Krishna, still as he always had him in mind and wore his symbols (as the Vaishnavas do wear), all his sin was washed away and he became Tanmaya, one in substance, in spiritual nature, with Him, the Supreme Self.

To avenge Krishna's killing *Sisupâla* *alias* *Srautasrava*, Sâlva who, for that purpose it may be, is described as *Sisupâla's* brother, and who has a town named Saubha, capable of going in the sky at will, attacks the Yâdavas of Dvâarakâ when Krishna is still with the Pândavas. Sâlva has in his aërial town a host of Dânavas, the enemies of the Devas. Krishna, on returning, fights with and kills Sâlva, breaking the aërial town by discharging his sun-like *Kakra* at it, so that it falls down like the Tripura town that was cut down by the arrow of Mahesvara (M. Bh. Aranyaparvan 14—22). In Vol. I. I have tried to show that the aërial town Tripura, the Three-Town, of the Asuras is the quadrangle of Orion having the three stars of the Belt in it. Under another fancy the same Belt is the arrow discharged by the star Sirius Rudra. Sâlva's aërial town Saubha, meaning 'well-shining', is, according to the Vâkaspatya, synonymous with *Hariskandrapura* and *Khapura* or the town in the sky. It may be that the capital of the Sâlva or Sâlva country was a beautiful town named Saubha, but in the myth in question the starry town Orion itself seems to be metamorphosed as Sâlva's aërial Saubha. Krishna's *Kakra*, the solar disc, burns the Orion Saubha town belonging to King Moon and fancied to be infested with the Asuras, the powers of the darkness of winter. Evidently the object of the story of Krishna's victory over the Saubha is to show that he equalled Rudra Tripurântaka of the older legends.

But if the story of the Mahâbhârata about Krishna's victory over the lord of the aërial town Saubha arose in imitation of Rudra's victory over the Asuras of Tripura (the three-town), there is a story in the *Harivamsa* (II. 82—85) by which Krishna is made to surpass it by

achieving victory over the town called Shatpura (the six-town), which, as a contrast to the aerial Tripura, is placed within the bowels of the Earth. The story is to this effect:—

When Rudra demolished Tripura, some of the Asuras of it escaped from him and, performing tapas, obtained from the god Brahmā a large cave called Shatpura situated by the river Āvartā with Siva's emblem called Bilvodesvara as the presiding deity of the locality. In that Shatpura cave, the Asuras were safe from the attacks of the Devas. In that locality a Brāhman named Brahmadatta, belonging to the Vâjasaneyins and a disciple of Yâjñavalkya, began a horse-sacrifice on behalf of Krishna's father Vasudeva. The Asuras of Shatpura, headed by Nikumbha, demanded their share in the Soma-drink of the sacrifice, but as it was refused to them, they carried away Brahmadatta's many beautiful daughters whom he had intended to give in marriage to deserving men in the Antarvedi of the sacrifice. A battle was fought between the Asuras and the Yâdava hosts of Vasudeva. All the other Kshatriyas, including the Dhârtarâshtras, sided with the former, while Indra's son Jayanta sided with the latter. At last Krishna killed the Asuras and Nikumbha,* gave Shatpura to Brahmadatta, and caused the sacrifice to be completed and worship paid to Bilvodesvara.

This, it is evident, is a Sthalapurâna-like story that had arisen about a cave called Shatpura situated near the Āvartâ river. But the naming of the cave as the Shatpura that was infested by the Asuras at first must have arisen by making it to serve as a metaphor for the human body, which is a cave-town as it were for the soul. The five senses and the mind† are probably meant by the six of the six-town. The Asuras or the bad inclinations reign over the town at first. The horse-sacrifice was one of the highest Vedic sacrifices. But as the senses came to be likened to horses—good if bridled and controlled, bad if not bridled (*Katha*.-up. I. 3, 5—11)—no horse-sacrifice or any other religious act can be said to be effectively performed if the Asuras are allowed to dwell in the town.

* Nikumbha occurs in certain other Purânic stories also, in all of which he is killed, as also Kumbha, and other demons whose names are compounded with Kumbha.

† These are called *manahshashtâni indriyâni* in the *Gîtâ* 15, 7 and *pufka jñânâni manasâ saba* in the *Katha*.-up. 6, 10.

Another demon killed by Krishna is Naraka of Prâg-jyotisha-pura.

He was Bhanma, son of the Earth. Assuming the form of an elephant, he went to Kaseru and abducted Katurdasi, the beautiful daughter of Tvashtri. He had four door-keepers named Muru or Mura, Hayagrîva, Nisunda, and Pañkanada. These also were killed. He had stolen away the kundalau or ear-ornaments of Indra's mother Aditi, and he had brought and confined 16,000 beautiful damsels of the Devas, Gandharvas and others. Krishna restores the ornaments to Aditi, and as the 16,000 damsels wish to marry him only, he marries them. He brings the heavenly Pârijâta tree and plants it in Dvârakâ, thus making the latter town virtually Heaven (*vide* Harivamsa II. 63—65).

This story may be compared with the Vedic story of the cows of the gods carried away by Vala or the Panis, but released by Indra on his killing the latter. Another form of Naraka's story is mentioned in M. Bh. Aranyaparvan 142, verses 15—28, according to which Naraka aspired to displace Indra, but Vishnu by (laying) his hand (on him) drew his life out; and Naraka's huge skeleton is stated to have been seen by the Pândavas in the region of Mount Mandara and Âkâsagangâ. This rival of Indra may be a metamorphosis of the Moon, the Nara or man in the sky, having the Orion as his huge body; and it may be that the same Orion is described as Naraka's town Prâg-Jyotisha-pura, 'the starry town of the east,' seen rising heliacally in the east. The summer rays as the beautiful damsels are fancied to be stolen and confined in the Orion town in winter, but the Sun conquers it when he comes in conjunction with it at the beginning of summer, and releases and weds them. I take Jyotisha-pura to mean the starry town, as jyotîmshi, meaning the shining ones, are the heavenly bodies, more particularly the stars. In the daily phenomenon also, if we take Prâg-jyotisha to mean 'lighted from the east', the East is lighted up at the Dawn and from there the Sun killing the Darkness Demon rises along with his rays. This Jyotisha-pura of the East was made terrestrial by calling a town in the extreme East of India by that name. That region inhabited as it was by

strange people who were unfriendly to the Aryans was no doubt considered fit to be called the Naraka country, the place of 'despicable men' or hell.* The reason why this Naraka was qualified by the epithet of Bhauma, terrestrial, may have been to distinguish it from the hell Naraka, in which the souls that have done bad deeds are believed to undergo purgatory punishment.

The esoteric meaning concealed in the outer garb of victory over the Bhauma or terrestrial Naraka seems to be this : He represents the misery of sinful life here, enslaving and tormenting the souls that are personified as the damsels. But Krishna, in his incarnation here, kills him, and weds himself spiritually to the released souls. The Harivamsa in another place (II. 88, verse 13) says that the single Krishna loved the 16,000 damsels by means of His visvarûpa or all-form, that is, as the Self of all He was as many Krishnas as the damsels, residing with each and all

* M. Bh. Sabhâparvan, Adh. 27, speaks of Bhagadatta, the friend of Indra (whose region is the East), as ruling in Prâg-Jyotishapura with the Kirâtas, Kînas and other tribes of the seacoast as his people. He submits to the supremacy of the Pândavas. The Vâkaspadya under the word Prâg-jyotisha quotes this, and says that it is identical with Kâmarûpa (near Assam) mentioned in the Kâlikâ-purâna, which says that its other name Prâg-jyotisha arose because in the olden time the god Brahmâ sent forth (sasarja) nakshatra, star, there. As the Sabhâparvan mentions the Kînas (the Chinese), it is likely that by Prâg-jyotisha it means what was then the non-Âryan country to the extreme east of Hindustan. But in the same Parvan in connection with Jarâsandha's story, the king of the Yavanas also is called Bhagadatta ruling over Maru and Naraka situated in Varuna's region, the West. Maru is the desert in the west of India. It looks as if, like the non-Âryan eastern frontier of India, the western frontier also, inhabited by people whom the Indo-Âryans called Mlekkhas or Dasyus, was styled the Naraka or hellish country. Is the demon Mura a personification of the Maru country ? Or, is Multân the corruption of Mura-sthâna ? Pañtanada, the demon mentioned along with Naraka and Mura, is the name of the country of five rivers, i.e., Panjâb. Perhaps, he represents the country at the confluence of the five rivers to the south of Multân. But the name Prâg-jyotisha, connected as it is with the east, cannot properly apply to the Naraka country of the west. It may be that the two Naraka regions of the east and west are mixed up in the Harivamsa in order to make one demon of same name.

of them always. The love is the spiritual communion of the released souls with the Supreme Self. This is vividly brought out in a humorous story, prevailing in the vernaculars of the South of India and narrated by Hari-kathâ performers, to the effect that *Rishi Nârada* once said to *Krishna*: 'You have so many women. Can't you spare me one?' The reply was: 'Very well, go to their houses and take any of them with whom you do not see me.' To whichever house *Nârada* went he found *Krishna* present with the mistress of it.

Besides these damsels of the *Antahpura* or seraglio, *Krishna* had, it is said, eight *Mahishîs*, Queens, among whom *Rukminî* was the first. In the case of the elephant-headed god *Ganapati*, who is a steadfast celibate, the eight damsels, with whom he has dalliance in the funny pictures drawn by the *Mahârâshtra* artists, represent the eight *Siddhis* of the *Yoga*. In giving eight *Mahishîs* to *Krishna*, the poet either meant a similar esotery, or he simply followed the conventional idea that to have eight queens was the highest mark of royal splendour and authority in all the eight directions. *Indra* and seven other deities are the *ashtadikpatîs* or lords of the eight directions, and there is the notion that a good, able king is the *amsa* of all these eight gods put together. He is like the Sun or Moon of the zenith attended by the eight ladies, the directions, the gender of *dis*, direction, being feminine.

The eight queens of *Krishna* being thus conventional, and there being another conventional idea, derived from the marital Hymn (Rv. X. 85, 45), that a wife should give birth to ten sons, the *Harivamśa* (II. 60, 33—38) says that *Rukminî* became the mother of ten sons, *Pradyumna* and nine others, whose names are fanciful, being all derived from *kâru*, beautiful. The *Bhâgavata-purâna* (X. 61) mentions similar fanciful names as the sons of the other seven queens, and says that the 16,000 wives also had each ten sons and that in this manner *Krishna* had millions of sons and grandsons. This would be a meaningless hyperbole if *Krishna* was an ordinary mortal, but as God

He is really Visvakutumbin, Paterfamilias of the universe, the Father, the Great or Grand Pitāmaha, of all beings.

There are marvellous stories about Krishna's first son Pradyumna, and about Pradyumna's son Aniruddha. About Pradyumna the story is to this effect :

Pradyumna is the incarnation of Kāma, the Sanskrit Cupid, the same whom, according to the older legends, the god Rudra had burnt down by the fire of his third eye. When Pradyumna is a child of seven days the Asura Sambara carries him away to his town called *Rikshavanta* (having *Rikshas*, either bears or stars), where Sambara's wife *Mâyâvatî* brings up the child, and, on his coming of age, falls in love with him, because she is an incarnation of Kāma's spouse, and it was only in a *mâyâ* or magical form that she was Sambara's wife, concealing her real form for Pradyumna. She tells Pradyumna that he is Krishna's son brought away by the demon. From her Pradyumna receives the knowledge of the *mâyâ* or magic of the Asuras in order to be able to counteract Sambara's *mâyâ*, kills Sambara in a battle, and arrives at *Dvārakâ* with his wife to the great joy of his parents (*Harivamsa* II. 104—108).

There is thus a contrast between the god Siva and Krishna: the former is the destroyer of Kāma while the latter is Kāma's father. The contrast, however, is nominal. Kāma has two aspects, bad desire and good desire. It is the bad aspect of Kāma that Siva destroys, whereupon he enters into wedlock with the goddess *Umâ* representing *Vidyâ*, and the Kāma who as *Anaṅga* or without body is stated to have entered into Siva in his love of *Umâ* can only be the god of spiritual love. The representation of Vishnu Krishna as the father of Kāma seems to be due to an intention on the part of the author of this story to indicate his Krishna of the sea-girt town to be identical with the Creator of the Universe that is spoken of in the *Rig-veda* X. 129 as That One (Source of the Universe) Which existed when everything was chaotic water, and from Which there arose in the beginning Kāma, the Primal Retas of Mind. The Upanishadic Supreme Self, Who is *Satyakāma*, becomes the Creator by cherishing the Kāma or desire to be born himself as the many. In the Vedic rituals one of the aspects of *Agni* is Kāma, in speaking of whom the *Taitt.-Brāhmaṇa* in

Anuvâka 1 of III. 12 quotes the *Rig-vedic Kâma* of X. 129, 4, and says in the next Anuvâka that Agni Kâma is he who made Prajâpati, and who likewise makes the sacrificer, Satyakâma. Satyakâma is he who desires only Truth, or that which ought to be desired. The representation of Agni as Kâma shows that the sacred fire was made to symbolize the ardour or warmth of holy desire. I have tried to show in the Essay on Kumâra that *Siva's son Kumâra alias Skanda* is identical with Agni as *Hiranyagarbha*, and I would take the same Son God of the older story to be metamorphosed as *Krishna's son Pradyumna*, the Splendrous. The *Harivamsa* (II. 104, verse 2, Bombay Ed.) says that in *Purâna* or old tradition Pradyumna is sung as being Sanat-Kumâra.* This is said also in *M. Bh. Âdiparvan* 67, verse 154.† Although Sanat-Kumâra is known in the *Purânas* as being the ever young sage residing in *Vishnu's Heaven*, his original identity with the god Skanda is clear from the *Khând.-upanishad* (VII. 25, 2), which says that Sanat-Kumâra is Skanda.

About Pradyumna's killing the demon Sambara, it is Indra who is mentioned in many places in the *Rig-veda* as the killer of Sambara. Why was this feat of the Vedic god transferred to the *Purânic Pradyumna*? The reply is that the *Rig-veda* sometimes attributes the same feat to certain other gods—to *Vishnu* along with *Indra* (VII. 995), to *Agni Vaisvânara* (I. 59, 6). As *Agni Rudra*, the Vedic *Son God*, when pictured by the *Paurâniks* as having become *Father*, is himself reproduced as the *Son God Skanda*, so, likewise, *Krishna the Deity of Sacrifice*, who as *Son* is the same *Agni* seen both in the fire here and the Sun in the sky, is, when pictured as *Father*, a reproduction of himself as *Pradyumna*, the God of Divine Love. In the *Rig-veda* the *Dâsa* demons such as *Sambara* are credited with possessing their deceitful *mâyâs*, marvellous powers, while the gods also who put them down have their own *mâyâs*. It is by these

* 'Sanat-Kumâra ite yah Purâne parigtyate.'

† 'Sanat-Kumâram Pradyumnam viddhi râjan Mahaujagam.'

marvellous powers that Indra becomes multiform (Indro mâyâbhih pururûpa iyate—Rv. VI. 47, 18). Whatever Sambara meant in the *Rig-veda*, in our story he seems to signify Evil, stealing away and confining the Child, the Spark of Divine Love in his house. The unselfish, good side of man, a mere spark to begin with, is in the clutches of his bad side, and both the sides dwell in the same town, the body or mind. But in course of time the Child grows into a big flame and destroys his enemy. Mâyâvatî, representing mâyâ or power, is first mastered by the demon in man, and then by the god in him.

According to the *Vishnu-purâna* V. 27, Sambara, foreseeing danger to his life from Pradyumna, carried him away when he was a child of six days old, and threw him into the sea, where a fish swallowed him; but a fisherman happened to catch the fish and deliver it over to Sambara's kitchen, where, on its being ripped open, his queen Mâyâvatî found in it the beautiful child alive, and brought him up in secret. On coming of age he kills Sambara and marries Mâyâvatî. I think this addition of the fish incident to the story must have been worked out on 'Minaketana' becoming one of the names of the god of love. It means 'one who has the fish in his ketana, banner.' But as ketana means also shelter, place, or body, the myth arose that Kâma had his place within the fish. The name itself must have arisen in some reasonable manner. Kâma has Vasanta, the Spring, as his favourite time, the advent of which is celebrated in Phâlguna, February-March. It is a month in which the Sun comes in conjunction with the asterism Revatî which in Hindu astronomy is likened to the fish. Thus if we take Agni Kâma to be symbolized by the Sun of Spring, the Fish asterism may well have been pictured as his banner according to one fancy, while according to another it is the Fish in which he is found in the sky-sea.

About Pradyumna's son Airuddha the story is that he married Asura Bâna's daughter Ushâ under strange

circumstances. The story is a long one extending over twelve Adhyâyas. Its main substance is this :

Bâna, son of the good Asura King Bali whom Vishnu as Trivikrama bound and placed in the nether world, was a devotee of the god Rudra. At the request of Bâna Rudra treated him as his own son. His town was *Sonitapura*, 'town of blood.' He had a thousand shoulders. With them he was like another Arjuna Kârtavîrya. He conquered the Devas again and again, and then not liking to keep his warlike shoulders idle, he solicited Rudra, to find work for them. Rudra said that he would in the near future get a strong, worthy adversary to fight with.

Bâna's daughter Ushâ is a beautiful young woman. She hears from her goddess Umâ that a young man whom she would see and love in her dream on the night of the 12th of the bright half of the month of Vaisâkha would become her husband. Accordingly, she sees and loves him in her dream on that night, and describes his beauty to her maid Kitralekhâ, who is an Apsaras nymph, the daughter of Bâna's minister Kumbhânda, and who within seven days writes the pictures of all the beautiful youths in the world. Seeing one picture after another, that of Aniruddha enables Ushâ to at once recognise him as the youth seen by her in the dream. Aniruddha also sees and loves Ushâ in a simultaneous dream. Not knowing who and where she is, he is pining, and getting thin and absent-minded. Kitralekhâ travels in the sky to Dvârakâ, and announcing herself to Aniruddha as having come from Ushâ, and telling him that she would die of love-sickness if he does not see her at once, she carries him in the sky to Ushâ's mansion, and the couple are wedded at once according to the Gândharva form of marriage.

The guards find this out and communicate it to Bâna, who takes offence at a strange youth's marrying his daughter without his knowledge and consent; and in a fight which ensues between them, Aniruddha is at last overpowered and bound by Bâna. Thus the youth who by name is A-niruddha, 'never restrained,' becomes sam-niruddha, well restrained.

Rishi Nârada communicates this to Krishna, who, accompanied by the Yâdava army, travels 11,000 Yojanas in no time on the wings of his bird *Suparna*, and besieges Bâna's town which is guarded by Bâna's Agnis, sacrificial fires, of whom Âṅgiras is the most valiant. Krishna conquers them. Then Rudra's three-headed Jvara (fever personified) who is under the command of Bâna prostrates the Yâdava army, but Krishna overpowers him by the fire of his own *Kakra* weapon. Rudra himself takes part in the battle on behalf of his devotee Bâna, but Krishna puts him in a stupor, and the god Brahmâ induces him to keep quiet and allow Bâna to fight for

himself, as it was he (Rudra) himself that had provided martial work for the shoulders of his devotee. Then Rudra and Krishna embrace each other, and Brahmâ praises them as being both one in reality without any distinction, as being Agnîshomau (Agni and Soma). At last, as Bâna is immortal by reason of his being the adopted son of Rudra, Krishna lops off all the shoulders of Bâna excepting two, and dismisses him as Jivanmukta, spared with bare life, bleeding very much. He then marries Aniruddha in the formal manner to Ushâ. Rudra renders Bâna free from the pain of the cutting off of his shoulders, and appoints him to be commander of his Pramâthagana army under the title of Mahâkâla.

Bâna has excellent milch cows the drinking of whose nectar-like milk would make one very strong and unconquerable. Their guardian is the god Varuna himself. Krishna goes to fight with Varuna in order to obtain them for the Yâdavas. But as Varuna says that he has pledged his word to Bâna to guard them for him, Krishna allows them to continue to be Bâna's cows (Harivamsa II. 116—127).

Aniruddha, 'unobstructed, free,' is one of the names of Vishnu, and so Krishna's grandson Aniruddha seems to be Krishna himself reproduced as grandson so that he may thereby be shown to have become a grandfather in his incarnation. I would take this grandson Aniruddha to be phenomenally a metamorphosis of the Moon as the regent of the *Mrigasiras* asterism of Orion. To my mind Bâna, meaning the Arrow, is clearly the arrow-like Belt of Orion. The same Belt which in the Vedic story is Rudra's Arrow, shot by Rudra's starry form Sirius into the body of Orion, the stag form of Prajâpati, is personified in this story as Rudra's adopted son Bâna. Ushâ means the Dawn, but as Yâska makes a distinction between the Dawn of the atmosphere and the Dawn celestial, Bâna's daughter Ushâ seems to be the same star Rohinî (Aldebaran) who in the Vedic story figures as Orion Prajâpati's daughter, whom the Aitareya Brâhmana clearly identifies with that star saying that some call the daughter of Prajâpati Ushâ or Divam (Heaven). It is evident from this that in the days of that Brâhmana that star was called not only Rohinî, but also Ushâ and Divam. The reason for naming that star after the Dawn Ushâ may

have been that in the olden time the Day half of the year was being reckoned to begin when the Sun came to that star.*

The marriage of Ushâ with Aniruddha simply means that the Moon as the regent of Orion's Head *Mrigasiras* is fondly attached to the neighbouring star *Rohinî*; while the paradox of *Bâna*'s binding and restraining Aniruddha in his town means that although the Moon is swift and unrestrained in his constant journey from star to star in the sky, still, when viewed as the regent of *Mrigasiras*, he is fixed—restrained as it were—in *Bâna*'s Orion town.

Taking Krishna to be represented by the Sun, he overpowers both *Bâna*, the Belt, and his lord Rudra, the Star Sirius, when he passes through the region of these stars in his annual career. At that time of the year there is the heat of the Dog days, and so Rudra's Jvara seems to be that heat fancied to be caused by Sirius Rudra, while really it is the heat of the solar disc as Krishna's *Kakra*. The sacrificial fires of *Bâna* may be explained by Orion being the starry form of Prajâpati as Sacrifice. The Sun's conjunction with a star may be poetically described in two contrary ways; one is that he overpowers or kills it by his superior light, the other that he embraces it as his friend. So Krishna overpowers Rudra, and also embraces him.

Bâna's *Sonitapura* means 'the town of blood.' There is the red-coloured Betelgeux which is one of the conspicuous stars of Orion. But this redness of the star is not in itself enough to have suggested the name of 'the town of blood', for it might have as well been called 'the ruby town' or 'the coral town'. *Bâna*'s name itself as meaning the Arrow must have suggested to the poet 'the town of blood,' which, as a veiled name for the bloody battle field, is a fit residence for the Arrow. Under this view it is noteworthy that *Bâna* is stated to have had a great craving for war, as well may the arrow have.

The idea of *Bâna* being the lord of milch cows may have

* The Mahâbhârata story about the Son God Kumâra says that formerly time was being counted from *Rohinî* (vide pp. 56, 57, 62, ante).

been suggested by the fact that the word *bâna* means also go-stana, the milk-giving teat of cow's udder, the cows being put in as without them there can be no udder. Phenomenally these cows of Rudra's *Bâna*, Arrow, may be the showering rain-clouds of the south-west monsoon of summer that make their appearance soon after the Sun's conjunction with Orion.

The esoteric meaning of *Bâna*'s story is probably this: *Bâna* represents the soul, residing in the town of blood, the human body. The soul, according to the *Mundaka-upanishad* II. 2, 4, is to shoot itself most ardently as an arrow into the Supreme Self Brahman, and this arrow must be *upâsânîta*, "sharpened by devotion." *Bâna*'s beautiful daughter represents his in-born Faith or Devotion to the beautiful Grand Son Aniruddha, who is the necessary reflex of the Supreme Self *Krishna* as the Grand Father of the universe. By his steadfast *Upâsanâ* of the Supreme Self, *Bâna*'s in-born Faith succeeds in having a vision of the Supreme Self as the beautiful Youth on the 12th of the bright half of *Vaisâkha*.

The reason for selecting that day is not openly stated, but is obviously left to be inferred. The *Dvâdasî* or 12th day of all the fortnights of the lunar months is well known to be *Vishnu*'s day, in honour no doubt of his being the twelfth of the *Âdityas*. For the purpose of worshipping *Vishnu* most devoutly as soon as the Sun rises on the *Dvâdasî* day, and then breaking the fast, the whole of the previous day or *Ekâdasî* is to be observed as the day of fast, devoting its night not to sleep, but to the singing of both Sanskrit and vernacular songs and Stotras of *Vishnu*, or to a deep contemplation of Him.* On breaking the fast on the *Dvâdasî*, one should not go to sleep in the day time, but wait till its night time comes. *Vaisâkha* is derived from the star *Visâkhâ*, whose another name is *Râdhâ*, meaning *Siddhi*, success. Verbally, therefore, it is a month of success, and its *Dvâdasî* night the most successful among

* The *Vaishnavas* praise no other Deity than *Vishnu*; but the *Smârtas* who look upon *Vishnu* and *Siva* as one sing to both the Deities.

all the Dvâdasis for Faith's having a vision of her Lover, the bright Dvâdasi having naturally preference over the dark.*

The Devas conquered by Bâna are the senses. But the goal is not reached simply by mastering the senses. It is a step preliminary to the devotee's Faith's growing in beauty and falling in love with God as the beautiful Youth; and when that Youth is seen and loved by Faith—when as an apparent paradox He is bound and confined, i.e., cherished in the heart, by Faith's father—the other paradox of the tussel with the Grand Father of the universe comes, and the forest of the extra hands that are lopped off by Him is the accumulated Karma or selfish actions of previous births, actions which, if not destroyed, would produce further Samsâric births. Bâna's two hands that are spared should be taken to indicate not any remnant of the selfish Karma, but that he is restored to the *natural normal* state of man. This is a figure of speech meaning that the soul, freed from the accretions of Karma, is restored to its own Svarûpa, true state of purity, without any alloy. The soul then becomes Jivanmukta, outwardly dismissed with bare life, but really liberated from Samsâra even when living in this world.

Rudra is the god of destruction. His Pramâthas mean 'the destroyers.' Mahâkâla, 'the Great Time,' is a name of Rudra himself, as Time is the great destroyer. There is poetical appropriateness in our Bâna's becoming the destroying Mahâkâla, for the Arrow destroys. The Mukta soul becomes immortal and eternal like Time, and is the destroyer of the Samsâric world.

Having dwelt upon the principal stories of Krishna's life,

* Kitralekhâ, literally 'she who writes pictures,' may be dismissed as being one of the minor characters introduced for the sake of the embellishment of the story, without there being any starry or esoteric significance of her. There is, however, the Kitrâ star, the deity of which is Tvashtri, the Fashioner, the Maker of forms. The Moon would be near Kitrâ on the night of the bright Dvâdasi of Vaisâkha. Although this star is far from Rohini, a poet may well utilize its spirit as the Fairy travelling anywhere at will.

I shall now take up the story about his tragic exit from this world and the destruction of all the Yâdava heroes of Dvâarakâ. Sâmba, a son of Krishna by his wife Jâmbavatî,* becomes the means of this tragedy. Of the numerous sons of Krishna there are stories only about two, viz., Pradyumna and Sâmba, the others, as already shown, simply filling up the conventional number of ten sons for each of the numerous wives. Pradyumna is, we have seen, the God of Love, of genesis, while Sâmba who brings about the tragedy seems to be Pradyumna's opposite, and indeed Sâmba is one of the Purânic names of Rudra, the god of destruction. The story, as narrated in the Mausala-parvan of the Mahâbhârata, is to this effect :

The Yâdava youths, in a fit of frolic, take Sâmba disguised as a pregnant woman to the presence of the Rishis Viśvâmitra, Kanva, and Nârada, and ask them to prophesy whether she would give birth to a male child or a female child. They reply that an iron musala, pestle, would be born and destroy the whole of the Yâdavas. The frolic is changed into consternation when, accordingly, Sâmba instantaneously gives birth to a pestle. The elders coming to know of this get the pestle well pounded and dissolved in the sea, but in course of time the dissolved particles grow as the Erakâ grass.

Some time after this, the Yâdavas of Dvâarakâ hold a feast at Prabhâsa on the seashore, and although they had been warned not to drink, they drink Surâ, spirituous liquor, under the influence of which each extols himself and decries the other, and, pulling out and using as their weapons the Erakâ grass which proves as deadly as the Vajra weapon, they beat and kill each other. Krishna himself, who was watching the brawl, takes a handful of the same grass and destroys many of them with it.

Bala-Râma quits the world in the form of a thousand-headed white serpent that issues out from his mouth as he is practising Yoga (the Yogi's breath exercise), and enters the sea.

Then Krishna lies down suppressing all his senses, when a hunter named Jaras discharges an arrow at the sole of Krishna's foot, mistaking him for a deer, but on coming near, finds him to be Krishna and prostrates at his feet in great grief.† But Krishna

* She is the daughter of the Bear King Jâmbavân who figures in the Syamantaka story mentioned in the Essay on Ganapati.

† According to the Vishnu-purana, V. 37, a remnant of the iron pestle remained which was too small to be rubbed down and dissolved ; so it was

pacifies him, and, filling Earth and Heaven with His light, goes up to His own place as Nārāyana amidst the applause and praises of the celestials.

The sole of the foot is hit because it happens to be the mortal point by reason of Krishna's omission to besmear it with the remnant of the milky food eaten by *Rishi* Durvāsas.

The shooting of Krishna and his ascent to Heaven took place in the *thirty-sixth year*.

Then Arjuna of the Pāṇḍavas, to whom a messenger had been sent, arrives, and hears from Krishna's father Vasudeva Krishna's last word to the effect that as the sea would soon swallow up Dvārakā, he (Arjuna) is to remove his wives from there and establish one of his grandsons, Vajra (the only one left), as king of his line. Vasudeva then dies and his wives ascend his funeral pyre. Arjuna finds out the bodies of Krishna and Baladeva, and cremates them. Then Arjuna starts taking with him Krishna's queens and the 16,000 wives, together with the old people and children of Dvārakā, which soon after is deluged by the sea. On his way through the Pāṇḍanada country, the Ābhira marauders attack Arjuna, who, though the greatest hero in the Bhārata war under Krishna's guidance, is now powerless without him, and is easily overpowered. They carry away most of the 16,000 wives. With the remaining ladies Arjuna at last reaches Kurukshetra and there at Indraprastha establishes Vajra as king. Of Krishna's queens some throw themselves into fire while the others retire to the forest.

Historically it is highly improbable that the Yādavas destroyed each other in a drunken brawl in the wholesale manner that is narrated. In the Essay on Parasu-Rāma I have tried to show that the riddle of the great, righteous king Arjuna Kārtavīrya's bringing away Jamadagni's calf means his obtaining the Kshatriya's Soma, and that Parasu Rama's killing him and all the Kshatriyas and thereby making the world a-kshatram means their obtaining the na-kshatram or immortal, eternal state by the merit of their obtaining their Soma. I think that this secret of the older story is reproduced here. The

thrown into the sea; a fish swallowed it; fishermen caught the fish, and finding the bit in its belly, gave it to the hunter, who used it as the point of the arrow which he discharged at Krishna.

spirituous liquor that is drunk signifies the sacred Soma drink as is clear from the Ait.-Brâhmana.*

The pestle which becomes the means of destruction is one of the so-called weapons of Sacrifice Purusha, the other weapons being the ladle, the mortar, the deer-skin, &c.; and it is used in crushing the Soma plant, or, as the Vedic idea is, in killing King Soma. The further idea, that the pounded and dissolved pestle became the Erakâ grass as deadly as the Vajra weapon, has, I fancy, arisen in imitation of the Vedic story about Indra's killing Namuki with apâm phena, the foam of the sea. The Purânic explanation is that Indra's Vajra itself had become the foam or had been concealed in it in an invisible form. The Soma crushed by the pestle has to undergo another process, that of being strained through Pavitra, the purifier.† I fancy that it is in imitation of crushing and straining King Soma for his becoming the drink of immortality that the Yâdavas claiming descent in his line are figured as killed by the pestle for their attaining the state of immortality in Heaven.

* The Ait.-br. VIII. 20, about the Kshatriya's drinking consecrated Surâ in the great inauguration ceremony, says that it should be viewed as Soma itself and not Surâ, and that this sacred drink affects the body of the Kshatriya "pleasantly and agreeably till it falls down" (â-visrasah). Visrasah means to fall asunder, go to pieces, collapse. One of the Mantras to which the Brâhmana refers as repeated by the Kshatriya when drinking the liquor is Rv. VIII. 48, 3 which says: 'We have drunk the Soma. We have become immortal.' The idea that the consecrated Surâ is virtually Soma itself and not Surâ indicates that the drinking of Surâ was looked down upon, and yet permitted exceptionally in the ritual. In the Rîg-veda, VII. 86, 6, repentance is expressed for indulging in Surâ and gambling with dice. Thus, there being the paradox of Surâ-drinking being reprehensible and yet practised exceptionally in the ritual as the Soma-drink securing immortality, the riddle of the Yâdavas drinking Surâ and destroying each other means, I think, their drinking the sacred Soma, and thereby cutting their embodied, mortal state to pieces and becoming immortal in Heaven.

† Pavitra means also the blade of Darbha grass worn on the ring-finger of the right hand, twisting the middle of the grass into a ring with the ends stretching out straight to a length of about three inches. Without being Pavitra-pâni one may not perform any sacrificial or religious act. This Pavitra may have been viewed as being virtually the Soma-purifying

As Vishnu Krishna is the Deity of Sacrifice, it is as it should be that the men who were described as his followers should obtain their sacred drink and get their mortal state killed under His auspices. As our story arose in a period subsequent to the principal Upaishads, it is highly probable that the drink is intended to be viewed not in the literal sense, but figuratively in a Vedântic sense, such as that the purified state of the soul that has become one with the Supreme Self is itself the drink of bliss, for the Taitt.-upanishad says that the Self is the Rasa, Juice, of Infinite Bliss. It should be borne in mind that the Mahâ-Nârâyana Upanishad in its Anuvâka 'Tasyaivam vidusho Yajñasya', &c., describing the Knower as Sacrifice, uses the ritualistic things figuratively. Indeed, what is more noteworthy here is the Khând.-upanishad's Man as Sacrifice from the Upanishadic point of view, on the analogies of the ritualistic sacrifice (pp. 485-486 *ante*). Learning the knowledge of Man as Sacrifice, Krishna Devakîputra becomes *free from thirst*. Such being the case, the riddle of Krishna's people *drinking liquor* is, I think, best solved by taking the drink to mean the Upanishadic Juice of Bliss by drinking which man becomes *free from thirst*.

For the purpose of the story of incarnation it became necessary to say that Krishna was born on the earth with a body. The orthodox dictum is that his body was divya and aprâkrita, divine and not due to the Samsâric Prakriti. Anyhow, when the end of the drama comes, there is no longer any necessity for it, and the story that our deity of Sacrifice Krishna was taken for a deer and shot must have arisen in imitation of the Vedic story of Orion as Sacrifice Prajâpati in the form of the deer that is shot by Rudra.

Pavitra (purifying the doer of religious acts even as King Soma is strained and purified), and also as being, like the ladle, deer-skin, &c., a very important religious weapon—the Vajra weapon itself whose another name is Pavi—for killing Pâpman, evil. I do not know whether the Erakâ grass that is spoken of as grown in water is used in the sacrifice. It may be that the Dharbha grass of the Pavitra is changed into the grass grown in water in order to vie with the foam of water of Indra's story.

In the Purāṇic story, Rudra becomes Kratu-dhvamsin by shooting Dakṣha's Kratu, Sacrifice, which, thus shot, jumps up to the sky in the form of a deer and becomes the Starry Deer Orion even with the arrow embedded in its body.

If we take *the thirty-sixth* year in which Krishna is shot to be intended to mean the year Subha-Kratu which is *the thirty-sixth* in the cycle of sixty years commencing with Prabhava, it is etymologically the appropriate year for shooting Krishna as the Deer of Kratu and making him ascend to Heaven. It cannot have been the intention to make Krishna so short-lived as 36 years. According to the Vishnu-purāṇa V. 37, 20, he lived for *one hundred and one years* (varshānām adhikam satam), thus completing a century, while, according to the Bhāg.-purāṇa XI. 6, 25, he lived for *one hundred and twenty-five years*.

About the sole of the foot being hit, the original idea may have been simply this: Since Sacrifice Krishna is to be shot in imitation of the Vedic story, let the arrow humbly kiss his foot! But the story as we have got it now says that Krishna was mortal or vulnerable at the foot. The story alluded to about Durvāsas is narrated in detail in M. Bh. Anusāsana-parvan 159 :—

The eccentric Brāhman Durvāsas whom it is hard to please comes begging for shelter and food. Krishna, accompanied by his wife Rukminī, receives him as a guest and patiently puts up with his whimsical acts, such as his breaking and burning the valuable things of the palace. On drinking the Pāyasa or sugared milk that is given to him, he tells Krishna to besmear all his body with the remnant of the milk that is left in the vessel. Krishna rubs himself with the milk all over the head and limbs. Then jumping into a chariot, the Brāhman gets Krishna and Rukminī to drag it, like horses, whipping them now and anon. Pleased with their patience, he says to Krishna, 'You are indeed of holy fame in all the three worlds. Your body anointed with the milk left by me has no fear of death; but O my son, you have not anointed the soles of your feet.' So saying he went away.

Durvāsas represents asceticism or renunciation, which to

the selfish world is eccentric and foolish. We have seen in the Essay on the Rāmāyana that Rāma also on the eve of his quitting this world feeds Durvāsas. 'Nobody who has not controlled his senses and in whom there is any selfishness can supply the food acceptable to Durvāsas, or be fit to be driven by him. As the feeding of a holy guest is the most sacred duty of a householder, great sanctity is attached to the food remaining after such a guest is fed, and our story must be understood to liken it to the nectar of immortality itself. Such being its sanctity, Krishna would have dishonoured and trampled down upon it if he had brought it in contact with the soles of his feet. Thus analysed, the outward aspect of the story, that because he omitted to anoint the sole of the foot he became mortal at that point, will have to be given up, and the suggested meaning accepted, viz., that because he honoured the guest and his *ukkhishṭa* food his immortal fame pervades everywhere.

If there is any hidden meaning in the sole of the foot being vulnerable, it may be this, viz., that the whole of the phenomenal world, which is called the *mūrtam* (material) and *martyam* (mortal) form of Brahman as contrasted with the Real *Amūrtam* or Formless, Immortal Brahman (*Brih.-ar.-up.* II. 3), is meant by Krishna's foot that is vulnerable, for the *Purusha-sūkta* says figuratively that all the born things are a *pāda*, foot=quarter, of *Purusha*, while that which is immortal in the sky is His *tripād* or three-quarter.* By this the Vedic poet pictures the all-pervading *Purusha* concretely as a Giant with all the creatures and things terrestrial as but a foot of Him in the sense that they are encompassed by it, while the remaining *tripād* of His is probably the firmament consisting of the heavenly bodies which, compared with the soon-dying creatures of the earth, are immortal. Our theologians, however, take 'all the born things' to mean the whole phenomenal world that is liable to change and dissolution.

* 'Pado 'sya visvā bhūtāni tripād aśāmrītam divi.'

Thus the perishable, phenomenal world having come to be figuratively called the pāda of Purusha, the knower mentally destroys it in order to realise the Real Formless Infinite Pure God that is pervading in all forms without allowing Himself to be imprisoned in them. Man's selfishness remains so long as he thinks that he is nothing else but his mortal body, and that he has nothing else to do but to satisfy the unbridled animal cravings of it. He thereby imprisons himself in it and despoils and kills others for his self-aggrandizement. But when he loves all the creatures as himself, he grows beyond his body, virtually giving it up and also the bodies or forms of other creatures and things which hitherto he had been utilizing for selfish end. This is the knower's Prapañkopa-sama, the giving up or destroying the phenomenal world. This destruction is tantamount to his spiritual genesis of himself as one who, for loving all the creatures as himself, has put himself in them all and become many, the one himself as the manifold. His unity with them is in respect of their true state between which (when divested of their Samsâric bodies) and his own true state there is no difference whatever. The Self or Life of the true state of the souls, One whom they should realize as the Glorious Infinite Whole—to be divided from Whom is their Samsâric death, to be indivisibly united to Whom is their immortality—is Purusha, the Deity of Sacrifice, Who, sacrificed as the Holy Victim, has become the whole universe, in the sense that He has out of His universal love put Himself in one and all as the Light of their heart, as the Self of themselves.

The name of the hunter, Jaras, means old age.* Old age shooting Krishna is clearly an allegory. Let this be the outer aspect of the story. But as Krishna as the Deity of Sacrifice is Ajara, ageless, let us take Jaras as intended to represent an ideal old sage, old and wise in knowledge,

* The word jarā or jaras is feminine, but it is used in our story as a masculine word, jarāḥ in the nominative, evidently for the sake of its personification as the hunter.

who by a single stroke destroys for himself the unreal world and shoots himself into his Real World the Brahman.

The destruction of the Yādavas followed by the deluge of their town appears to me to be intended as a picture in miniature of the time of the dissolution of the universe. How can it be otherwise if God quitted this world? Without God the world must become sinful. The Vishnu-purāṇa (V. 38, 8) says, indeed, that on the very day on which Krishna left this world Kali, the evil spirit of sin and strife, entered it, assuming a hideous black form.* Without God the souls must fall into the clutches of the internal enemies. This is illustrated in the 16,000 women falling into the hands of the Ābhīra robbers. Without their Lord, even heroic Arjuna *alias* Nara, the Man, the Male, who, with Krishna simply driving his chariot won victory in the terrible Bhārata war, is utterly powerless to protect those females. The distance between Dvārakā and Hâstinapura, about 700 miles as the crow flies, is dramatically annihilated and Arjuna is brought in and put on the scene at once. The object of this is simply to illustrate that without God even the hero of the Mahā-bhārata was powerless.

All this heightens the effect of the outward tragedy of God quitting this world, and the facts illustrated would be quite true at any time if the world is without God, that is, forgets Him. But really the All-pervading, Eternal, Infinite God will never be absent from any world; and therefore while on the one hand the world is stated to have lost its Krishna the incarnation of the Deity of Sacrifice, on the other hand the same Deity under the name of Vajra is taken care of by Arjuna and established at Indraprastha, for the Taitt.-Samhitâ (I. 6, 7, and II. 4, 13) says that the belly is the demon Vritra, that hunger is the great enemy, who

* As all this is said for the sake of the pathos of the outward tragedy, it is not proper to attempt to fix any chronology from this, and say that the cycle of time called Kaliyuga which is in currency in India commenced from the time of Krishna's death.

should be killed by Sacrifice wielded as the Vajra weapon.* In praising Indra, the wielder of the Vajra, which, outwardly, is the thunderbolt, the *Rig-veda* I. 8, 3 addresses him to this effect: 'Aided by thee, Indra, may we lift up the Vajra, and conquer our foes.' It is explained that the Vajra wielded by the sacrificers is Sacrifice. As Indra is celebrated as possessing the Vajra weapon, our story appropriately establishes Sacrifice Vajra at Indraprastha, a town named after Indra. The story in the *Mahābhārata* is that Indraprastha was built on the site of the Khândava forest of the Kurukshetra country burnt and destroyed by Arjuna with the aid of Krishna.

A review of the story of Krishna would not be complete without some notice of the Pândavas, the heroes of the *Mahābhārata*, whose Kinsman and Friend he is, and of the author and promulgator of the epic. I shall therefore say a few words about—

I. The main story of the Pândavas.

II. Their grandson Parikshit; his son Janamejaya who is the first hearer of the epic in the session of his snake-sacrifice; and certain others connected with his story.

III. *Rishi Vyâsa alias Krishna Dvaipâyana*, the reputed author of the epic; his disciple *Vaisampâyana*; and his son *Suka*.

I.

The facts stated about the Pândavas go to indicate that they are extremely mythical and allegorical.

Their father is Pându, hence their patronymic Pândava. His wife *Prithâ alias Kuntî* (a native of the Kunti country), sister of Krishna's father, is the mother of the first three Pândavas, *Yudhishtira alias Dharmarâja*, *Bhîma*, and *Arjuna*, while his another wife, *Mâdrî* (a native of the Madra country), is the mother of the twins, *Nakula* and

* Man would be an angel but for his hungering belly and his animal passions. But Sacrifice subdues them, and the divine form or spiritual state which the sacrificer gets on quitting this world is free from hunger and animal desires.

Sahadeva. Rishi Durvâsas had imparted to Prithâ in her girlhood a Mautra, saying that any god invoked with it would come and give her a son from his divine essence. So, with her husband's permission, she invoked the gods Yama *alias* Dharmarâja, Vâyu, and Indra one after another, and got the three sons from them respectively. With the same Mantra, Mâdrî invoked the twin Asvins and got her twin sons. These five brothers married a common wife Pânkâlî (a native of the Pânkâla country) born from the sacrificial fire.

There is thus polyandry. That custom existed and even now exists in a part of India. But in the long list of ancestors in whose line the Pândavas are placed, there is not a single instance of polyandric marriage. It is introduced in the case of the Pândavas as having taken place not in accordance with any custom, but as an extraordinary and exceptional event. I look upon it as a paradoxical riddle, there being reasons to indicate that the five Pândava brothers represent the soul consisting of the five Prânas or Indriyas, wedded to the single lady who may be Buddhi, the Lady of intellect. The poet who conceived the idea of Pânkâlî's polyandry had Vedic riddles to imitate.

In the two Vedic stories about the birth of the Son God Rudra there is the riddle of Aushasî's polyandry, for one story makes her the common woman of the Year and the Seasons, and the other of Agni, Vâyu, Âditya, and Kandramas.* There is further the Rîg-vedic idea of the

* These stories are in the Satapatha and Kaushîtaki Brâhmanas (*vide* Muir's *Texts*, Vol. IV., pp. 339—345). I have tried to explain them in Vol. I. pp. 484—493. As it is distinctly stated that this Son God Rudra of eight names and forms has entered into all forms and is not visible, it is clear that He is God Infinite pervading in all forms. His mother Aushasî is the nymph form of Ushas, the Dawn, and seems to represent Vâk who figures in many Vedic stories about Creation. As God exists eternally in all time and pervades through all space, He seems to be depicted in one story as the Son realized by Father Prajâpati personified as the sacrificial Time as the ever-recurring Seasons and Year, while the object of the other story seems to be to indicate Him as the Son realized by all the deities presiding over Space, for Agni, Vâyu, and Âditya are the well-known triads presiding respectively over the regions of Earth, Antariksha and

single lady Sûryâ being loved by the *Asvins*, *Soma*, *Agni* and *Gandharva*. In the Vedic literature subsequent to the *Rig-veda* the two eyes, two ears, two nostrils, and the mouth are metaphorically styled, variously, as the *Devas* or *Visvedevas*; as the Seven *Sîrshanya Prânas*; as the Seven *Rishis*. *Prâna* means breath, life, as life in this world is inseparably connected with breath. But as the eyes and ears also are called *Prânas*, it is clear that *Prâna* in this connection is used not in the ordinary sense of breath, but as the inner living and knowing principle, that which came to be called *Kit* or *Ketana*, the knowing self. By the eyes, ears, nose, and mouth the self itself seems to be meant as the knower of form, sound, smell and taste. Sometimes the Seven *Prânas* in the head are put down as mind, speech, breath, the two eyes, and the two ears.

In the *Satap.-brâhmana* (Muir's *Texts*, IV. 21—23) there is the idea of the seven *Prânas* performing austerity as the seven *Rishis* of whom the middle *Prâna*, called *Indra* in the riddling sense of *Indha*, the kindler, kindles or inflames them all; of their sending forth [apparently themselves or their essence purified by austerity as] seven *Purushas*; and then of those seven *Purushas* becoming one *Purusha* who is *Agni* and who as *Prajâpati* creates the universe. Thus the one *Purusha* or male is composed of seven *Purushas*. Latterly the *Prânas* came to be known as five in number, technically called *Prâna*, *Apâna*, *Vyâna*, *Udâna*, and *Samâna*. In the *Khând.-up.* III. 13, 1—6, these are identified respectively with eye as the Sun, speech as *Agni*, ear as the Moon, breath (*vâyū*) as *Âkâsa*, and mind as the god *Parjanya*, and are collectively styled the Five *Brahma Purushas*.

Sky. According to this triad idea the Sky as the region of all the heavenly bodies consisting of sun, moon and stars is the third region dedicated to the sun *Âditya* who is the grandest among them. But sometimes, distinguishing the day luminary from the nocturnal twinklers, the starry region which is higher than that of the sun is called *turīyam dhâma*, the fourth region, dedicated to the night luminary the moon whose starry form is *Orion*. Therefore, the moon *Kandamas* that is mentioned after the triad deities must, I think, be understood as the deity of the fourth region.

It is therefore likely that the Five Pândavas are the personifications of the five Prânas or vital spirits connected with the senses, and named after such deities as were considered appropriate. Problematically, in their order of seniority the five brothers may be specified thus: Yudhishthira, the vital spirit of the sense of hearing, Bhîma, of touch, Arjuna, of sight, and the twins, of taste and smell. Their respective elements are Âkâsa (ether), Vâyu (wind), Agni (fire or light), Water, and Earth.*

In consonance with the position of an eldest son as the governing or ruling member of a family, the first Pândava brother is put down as the son of the kingly god Yama, the Controller, whose another name is Dharmarâja, the king of justice, a name which the son has inherited.

Bhîma, the sense of touch, is appropriately the son of the god of wind, Vâyu. As this god is considered to be very powerful, Bhîma is described as having the strength of thousands of elephants put together. Bhîma means the fearful with Vrikodara, 'having wolf's belly,' as his another name. The ferocity of the Maruts, the gods of tempest, seems to be represented in him.

Indra, the father of the middle Pândava Arjuna, may be taken to represent Agni, for in the list of the seven Prânas Indra is the middle Prâna as *the kindler*. Arjuna means the white. According to Satap.-br. II. 1, 2, 11, Arjuna is a secret name of Indra himself. When thus the third son was pictured as the incarnation of Indra, the most heroic god of the Vedic literature, the god of thunder and lightning, the way was paved for making him the greatest hero among the brothers, and this may be the reason why although all the five vital spirits are Purushas (males), Arjuna alone has the *alias* of Nara, male, *par excellence*. Again, when thus Arjuna came to be called Nara, the way was paved for mixing him up with

* According to the Taitt.-up., this is the order of creation also, viz., from Âkâsa Vâyu, from Vâyu Agni, from Agni Water, from Water Earth, and so on.

the Nara of older legends, who and Nârâyana are stated to have been two gods, two *Rishis*—nay the one god in two forms—noted for their austerity and heroic deeds.* We have not the Mahâbhârata in its original simplicity. The saga of the Pândavas, simple in origin, must have swelled bit by bit, one idea leading to another, and newer ideas being inserted to qualify or supplement the original ones.

The twin brothers, representing taste and smell as twins, are fathered upon the Asvins.† Originally the selection of the Asvins for their fatherhood may have been on account of the twin nature of these gods. But as the Asvins are known also for their beauty, this may be the reason why the twin brothers (more especially Nakula) are described to have been very beautiful.

Now, there are four explanatory riddles in the Mahâbhârata itself (I. 196 and 197) about the polyandry :

(1) It took place because there was the precedent of a pious woman named Jatilâ marrying Seven *Rishis*. These I take to be the Seven Prânas or *Rishis* of the head mentioned in the *Bṛih.-âr-up*, with the lady Vâk as the eighth of them.

(2) Another pious woman had married ten brothers, all having *Praketas* as their one common name. I fancy these ten are the five Jñâna and the five Karma-indriyas, all coming under the category of indriya. True, only a jñâna-indriya may be called *praketas*, cogniser, but the karma-indriyas also furnish knowledge of their different kinds of experience.

(3) The five Pândava brothers were five former Indras who were very proud and were therefore put by the god Sâṅkara into a pit in a mountain and made to be born on the earth. The word indriya is derived from Indra. Indra's

* *Vide* pp. 245—249 *ante*.

† Of the twins Nakula may represent smell. Nakula means the ichneumon, the tracker, because it is a remarkable hunting animal, and therefore its power of *scent* must be very keen. Sahadeva may be taken to mean 'the companion-deva = indriya, sense.'

strength or power is *indriya*, and this word in the plural came to mean vital spirits or powers, for even when one sense is wanting, bodily efficiency is impaired. As only one god Indra is known in the Vedas and Purāṇas, the paradoxical five Indras can only mean the five *indriyas*, who as *Prāṇas* are the so-called *Purushas*.

(4) In her former birth *Pāṇkāli*, not finding a suitable husband, performed austerity. Pleased with it, the god *Śaṅkara* appeared and enquired what she wanted. She said: 'Give me a husband', and repeated this request five times. He said: 'You will get five husbands.' She said: 'How this! I only want one husband'. He said: 'As you repeated the request five times you will have five husbands in your next life.' Such is the story. To really mean the Deity as not knowing the mind of the devotee is to take away all godhood from Him. The riddle is easily solved by taking the five males to be the five *Purushas* of the senses who make up the one *Purusha* or soul.

(5) According to the *Jaimini Bhārata*, *Pāṇkāli* was in her former life the faithful wife of a leprous old sage of the *Gotra* of *Mudgala*, who, pleased with her devotion, became five beautiful youths and loved her in those five forms in the worlds of sun, moon, Indra and other gods. Bearing in mind that a riddle never expresses but indicates, what more do we want to indicate that the five *Pāṇḍavas*, like the old sage of five forms, are but one—the soul.

In the case of personifications, it is inevitable for the poet to place his heroes and heroine in some royal line and country, and provide parents, &c., for them. Accordingly the common wife of the five brothers was put down as the daughter of King *Drupada* of the *Pāṇkāla* country, hence her names *Draupadī* and *Pāṇkāli*. *Pāṇkāla* is derived from *pañka*, five. Why the country had this name is not quite clear. The legendary explanation is that because *Haryasva* blessed his sons named *Mudgala*, *Srinjaya*, *Bṛihadishu*, *Yavinara*, and *Kāmpilya* to be *alam*, enough or efficient, to protect his five provinces, they were known as *Pāṇkālas*.

and their country collectively the Pañkāla country (Vishnu-purāna iv. 19, 59). Be the origin of the name as it may, it is one which was capable of an esoteric meaning being imported into it. The heroine is Pāñkāli because she as Buddhi is *alam* for the five Prānas as her husbands. Now, in the older Upanishads the Pañkāla country is mentioned in close alliance with the Kuru country as the Kuru-Pañkālas.* Therefore, the poet had not to go far, but select Pāñkāli's neighbouring Kuru country as the country of her five husbands—a country whose Kshatriyas called themselves the Bhāratas after their great ancestor Bharata Daushyanti of legendary fame. By reason of being placed in that country and in its Kshatriya tribe the five husbands got Kaurava and Bhārata as their country and tribal epithets.

These epithets are shared by their cousins, who appear to be esoterically the bad passions. Whereas in the old legends about the Deva-Asura wars, the bad passions were personified as demons, here they are personified as Bhrātrivya, cousins, because in the Yajur-veda Bhrātrivya is used in the sense of enemy.. Indeed, the Devas and Asuras of the old legends are step-brothers, they being both Prājāpatyas, born of the same father Prajāpati (Kasyapa) from different mothers. Of them the Asuras are senior and the Devas junior.† This peculiarity is reproduced in the case of our contending cousins by making their respective fathers, Dhritarāshtra and Pāndu, step-brothers, of whom the former born from the first wife of Vicitravīrya is senior, and the latter born from the second wife junior.

The key idea of the Mahābhārata is therefore the war between these cousins for lordship over the Rāshtra or kingdom which, inwardly, seems to represent the moral world. As man is not born enlightened, but gropes in the mist

* Brh.-ār.-up., III. 1, 1; 9, 19; and Kaush., IV. 1.

† Vide Brh.-ār.-up. I. 8. Vide also p. 207 *ante* about Saikarākārya's interpretation of the Devas and Asuras mentioned in the Khānd.-up. I. 2.

of the dark passions, troubled and persecuted by them, until they are conquered on his getting true knowledge, the Râshtra is at first possessed by them, and therefore the inimical cousins of the five brothers are called Dhârta-râshtras, sons of Dhrita-râshtra 'one by whom the kingdom is held or possessed,' who, it is said, was born blind. By this his sons are indicated to be the sons of nes-
cience. The wife selected for him is Gâmdhârî, 'a native of the Gâmdhâra country.' It is said of her that out of sympathy for her husband's blind state she blindfolded her eyes from the time of her marriage with him. As a contrast to the sons of blind Dhritarâshtra the five brothers were styled the Pândavas, sons of Pându, the White.*

King Dhritarâshtra Vaikitravîrya (son of Vikitravîrya) is mentioned in the Kâthaka branch of the Yajur-veda as a well-known person.† This is the very name given to the father of the cousins of the Pândavas. There is nothing to show that in the time of the Kâthaka the Mahâbhârata story existed. On the contrary it is likely that it arose subsequently and that the old name Dhrita-râshtra Vaikitravîrya was adopted as suitable for the esoteric purpose of the story. The Vedic Vaikitravîrya

* Dhritarâshtra is an old name. In the Sarpabali Mantras, Ekâgnikânda, Part II., Dhritarâshtra Airâvata and Takshaka Vaisâleya are mentioned among the snakes. In the Vâkaspatya one of the meanings given of Dhritarâshtra is hamsa, flamingo, named also Dhârta-râshtra because it is said in M. Bh. I. 66. that, out of the five mother birds, viz., Kâkî (crow), Syenî (hawk), Bhâsî (a bird of prey), Dhritarâshtrî, and Sukî (parrot), Dhritarâshtrî gave birth to hamsas, flamingoes. Dhâratarâshtra is said to be that kind of flamingo whose bill and feet are of black colour. In the Harivamsa (II. 91, verse 36, Bo. ed.) the flamingoes are called Dhârta-râshtras. It may be that when this name was adopted for the inimical cousins, its flamingo sense was also borne in mind and influenced the five brothers being called Pândava as if they belonged to the white kind of Hamsa for being molested by their cousins of the Dhritarâshtra kind. In the Svet.-up I. 5—6 the soul is metaphorically called Hamsa, flamingo, whirled in the Brahma-kakra (the wheel of the Samsâric body) consisting of several five-groups. Kakra means also dominion and is therefore of the same import as râshtra. The inimical cousins possess it and persecute the five Pândavas.

† Vide Dr. A. A. Macdonell's *History of Sanskrit Literature*, p. 285.

may or may not have been an historical personage, but our Vaikitravîrya Dhritarâshtra is a mythical personage whose vîrya, seed or issue, is vikitra, wonderful, extraordinary, for the story is that his wife gave birth to a lump of flesh, which was cut into one hundred and one bits, and that these bits, put into as many pots containing clarified butter, became developed into the blind man's one hundred sons and a daughter named Dussalâ. Of the sons Duryodhana, 'one with whom it is hard to battle', and Dussâsana, 'one whom it is hard to rule', are the prominent ones, the names of many of the other sons being similarly fanciful. In making the bits grow in pots, the older myth about the 60,000 Sagaras is imitated. The object of making the blind man Sataputra, 'having a hundred sons', seems to be to denote his being Sataputra in the riddling sense of one whose sons are cut and killed, for sata, hundred, seems to be derived from sat, to cut down. This may be detected in the *cutting* of the lump of flesh into bits, and all these sons are killed at last in the battle: thus Dhritarâshtra Sataputra becomes Hataputra.

If the first and foremost of the cousins is Duryodhana, difficult to war with and conquer, the first of the Pândavas is called Yudhishtîra, 'one who is firm in battle,' for otherwise victory to them would have been impossible.

The plot of the main story is very simple:

Pându dies when his god-born five sons are minors. Their bad cousins plot against their lives, so that, escaping from the house of lac into which they are decoyed and which is set on fire, they wander about *incognito*, till at last one of them, Arjuna, shows his skill in archery in Pâñdikâ's Svayamvara tournament, and all the five brothers marry her. They build a new town, Indraprastha, by burning the Khândava jungle, and perform the Râjasûya sacrifice which confers the proud position of emperor upon their first brother. Envious of this, Duryodhana challenges him to a play of dice. On his side he has his maternal uncle Sakuni who is an expert in the game, whereas Yudhishtîra does not know its secrets, and yet considers it due to his high position to accept the challenge. The result is that he stakes all his possessions one after another, and at last his empire, and loses it. He is exiled to the jungle with his brothers and wife for twelve years and another which is to be spent

as Ajñātavāsa, without their being found out by their cousins, for the condition is that if found out the exile is to be repeated. The jungles to which they go are Dvaitavana and Kāmyakavana. They pass through the *incognito* year successfully in disguise in the town of Virāta, the king of the Matsya country. They then negotiate for getting the kingdom, at least a half of it or even five villages; but as Duryodhana refuses to give any share, the destructive Bhārata war takes place on the battle-field of Kurukshetra. Millions are killed on both sides, including all the hundred cousins and their generals Bhīṣma, Drona, Karna, Salya and others. The victory is due to the presence of Krishna Vāsudeva among the Pāṇdavas on the battle-field and to his acting as charioteer to Arjuna.

It is all very well to marry Buddhi, secure a footing in the mind by weeding out jungle, and perform the Râjasûya sacrifice. But the moral emperors, acquired at so much cost, must come down if the temptation of the senses is not resisted. So long as the internal enemies, the Bhrâtrivyaś, are allowed to remain, there can be no safety. Dice-playing was fashionable even in the times of the *Rig-veda*, but the poet of X. 34 says how thoughtless people are allured by it, how they are rendered homeless wanderers, and how the time wasted in the play might with advantage be employed in one's own lawful pursuits of life. In the Pûrva-Mīmāṃsa dice-playing is mentioned as forming part of the Râjasûya sacrifice.* This play in the assemblage of kings and princes in the Râjasûya must have been more as a pastime with limited stakes than reckless gambling. Historically speaking, it is not likely that any king in India ever staked his wife and his empire in the play. I would take the aksha-dyûta of our story to mean esoterically the playing with the indriyaś, senses, for aksha means also indriya and body. Without knowing the secret of the senses, our gamester plays, led on by temptation, and loses.

In the story of Nala who also loses his kingdom by gambling with dice and spends the period of his adversity as horse-keeper and charioteer of king Rituparna, the latter when driving to Damayanti's father's town points

* Vide Prof. Max Müller's *Six Systems of Indian Philosophy*, p. 264.

out a Vibhîdaka tree to Nala and mentions to him the number of dead leaves fallen under the tree and the number of the leaves and fruits standing on its two branches. Nala stops the chariot, cuts down the trees, counts its leaves and fruits, and finds the numbers mentioned by the king to be quite correct. It is a wonder to Nala how by merely seeing the tree the king was able to mention the exact numbers, he being such a great proficient in samkhyâna, counting; and Nala refuses to drive further until the king imparts to him the knowledge of samkhyâna as well as of aksha-hridaya, the heart of dice. With that knowledge Nala is able to win back his kingdom. The Vibhîdaka is the tree of whose nut the dice were made, and therefore the *Rig-veda* calls dice Vibhîdaka (VII. 86, 6; X. 34). I think that Nala represents Nara, man, that his playing with dice means his playing with the senses, and that the Vibhîdaka tree cut down by him is the subtle Samsâric body. The two branches may signify the two branches of Karma as Punya and Pâpa, the former bearing impermanent, limited happiness, and the latter misery. Of the leaves and fruits which are the aggregate results of previous acts, some have dropped down dead, by reason of their having been enjoyed by the soul in its previous births, while the others that remain on the tree are those that remain to be enjoyed in this and future births unless the subtle Samsâric body is cut down by knowledge and realization of the unselfish, all-loving Self. The Samsâric body is metaphorically mentioned in the *Bhagavad-gîtâ* as the *Asvattha* tree. In Nala's story, the metaphor is on the Vibhîdaka or dice tree, because its plot hinges on the metamorphosis of dice as the senses.

Thus the playing with the senses without knowing their nature and how to control them is attended with loss of the moral kingdom. That this is the inward meaning is further indicated by the place of exile being called *Dvaita-vana* and *Kâmyaka-vana*. *Dvaita* is clearly a technical word in the *Vedânta*, as opposed to *Advaita*. *Kâmyaka* is derived

from kâma, desire. Suffering in these jungles of strife and selfish desire, the soul repents and learns knowledge by experience.

About the ajûâta-vâsa or residing *incog*, the Sanatsujâtîya section of the Mahâbhârata, Chapter II, verse 32, says that the Brâhman or knower should live in the midst of his jñâtis, blood relations, with his movements or actions unknown to them (ajûâta-karyâ).* In his commentary on this, Saṅkarâkârya quotes a Purânic verse which says to the effect that the senses and their objects and the passions such as anger, arrogance, &c. are the (inimical) jñâtis.† The soul has to reside in the midst of these internal enemies, but it must so reside as not to be found out by them—not caught by them. The soul must be like the winner in ‘the hide-and-seek’ in which his winning depends on his not being found out. In the time of Upâsanâ or Tapas the soul makes itself unknown to the cousins as it withdraws itself from the sensual world.

We have referred to the idea of Arjuna as the Amsa of the heroic Indra having led to his being called Nara, the male, *par excellence*, and how the name Nara led to the idea of his being an incarnation of one of the dual gods Nara-Nârâyanau. As Krishna is identical with Nârâyana, Arjuna’s name Nara was capable of originating another train of thought: As Nara he was taken to represent man, the Jivâtman, while Krishna is Paramâtman who is Preritri ‘one who urges, impels, stimulates.’ ‡ This is illustrated in Krishna’s urging Arjuna to fight the enemy and not shrink back. His urging is in the form of that wonderful Vedântic discourse, the Bhagavad-gîtâ. The Pândavas declare war, the two contending armies stand in battle-array and Arjuna is led on by the charioteer Krishna to the fight, but he shrinks back saying, ‘How can I kill

* Nityam ajñâta-karyâ me iti manyeta brâhmanah |
jñâtînâm tu vasan madhye tam vidur brâhmanam budhâh||

† Krodha-mânâdayo nityâ vishayâs kendriyâni ka |
eta eva samâkhyâtâ jñâtayas tatvadarsibhih||

‡ The Svet.-up I. 6 says the Supreme Self is Preritri.

my kith and kin?' Historically speaking, this is extremely unlikely and the long Vedântic sermon would be out of place on the battle-field. But from the Adhyâtma point of view, all this fits in very well. It is all very well to say, 'I am a sage, I am able to crush the enemies'; but when one is actually placed face to face with them—with the enticing world of the senses hitherto loved as kith and kin—he shrinks back, and that is the very occasion when the Paramâtman should preach the Vedânta to him, strengthen his mind, remove his erroneous notion of the world, and urge him on to the battle.

Now, the one-hundred Bhrâtrivyaś may be the bad passions. But the generals are very noble characters, especially the veteran old bachelor Bhîshma. Though he fights on the side of the Dhârtarâshtras his sympathies are with the Pândavas. So is Drona the Brâhman teacher and general. The jaya or victory of the Pândavas has perhaps two aspects, the conquest over the bad passions and the conquering at the same time certain high qualities. The 'conquering' of Svarga and other desirable things are often mentioned in the Vedic literature; it simply means 'winning or obtaining'; it is a paradoxical expression giving scope for the riddle of an outward fight and victory on the battlefield.

Karna, one of the generals, is a very strange character :

When Prithâ the mother of the Pândavas was an unmarried girl, she, out of curiosity to see whether the Mantra imparted to her by Durvâśas was effective, invoked the Sun God with it, and he appeared at once and gave her a son from his essence. Not daring to face the scandal of an unmarried girl having become a mother, she floated down the child in the river. It was picked up, and adopted by a Sûta or charioteer of Dhritarâshtra. The child was named Karna, who became so valorous that Duryodhana made him his friend. Before the war began, the mother of the Pândavas divulged the secret to Karna and asked him to come over to their side; but he said that having been abandoned by her, and having eaten Duryodhana's salt for so many years, he must fight on his side. He was born with an impenetrable armour. As he would give anything that was asked of him after he had finished his daily Sun-worship,

the god Indra in the form of a Brâhman begged of him for the armour, and he at once cut it out from his body and gave it; for if he had it on, Arjuna would not have been able to kill Karna.

Such is the story. Karna is thus the eldest brother of the five Pândavas. Esoterically, he may be the personification of mind, abandoned and allowed to go to the side of the enemy, but at last conquered on the removal of the obstructive coat.

The victory is not won without fearful sacrifice on the side of the Pândavas :

Arjuna's most valorous son Abhi-manyu, born from his exclusive wife Subhadrà, the sister of Bala-Râma and Krishna, is killed in battle, attacked by Drona, Karna and others collectively, as he was too powerful for any single one of them to cope with.

The Upa-Pândavas born to the five Pândavas in Pânkalî, and who are exactly five in number, are killed in cold blood by the Brâhman teacher Drona's son Asvatthâman who enters the camp of the Pândavas in the darkness of the night when all are asleep. This is found out when the day breaks, and Asvatthâman, when attacked by all the Pândavas, discharges a mysterious arrow—rather an incantation as an invisible arrow—for annihilating them and their progeny; but Krishna protects them and also the embryo in Abhi-manyu's widow Uttarâ; and then Asvatthâman is caught and made to part with a mysterious Mani, gem, which was a sahaja or natural adjunct of his head. In due time the embryo is born as Parikshit, so named because he was born when all the Kurus (excepting the five Pândavas) had been parikshîna, annihilated, or cut off, in the

About Abhi-manyu, Manyu means anger, also ardour. It may perhaps be said that Abhi-manyu represents anger, pride, or egoism which ought to be destroyed. Manyu is used in the sense of anger in Rv. VII. 86, 6. But in the sense of intense ardour Manyu is a deity praised in Rv. X. 83 to guard the worshippers with his Tapas or warmth of austerity. In this good aspect I think we should view the noble youth Abhi-manyu who dies on the battle field fighting most valiently in the cause of righteousness. This kind of death is highly praised in the epics as the most disinterested self-sacrifice that a soldier

* This is a play on Parikshit.

can perform, and as not being death or destruction, but immortal, eternal life in Heaven. Without Abhimanyu's immortal self-sacrifice the victory of the Pândavas would have been insipid. As the Ajñâtavâsa in the town of Virâta signifies, as already observed, the practice of Upâsanâ or Tapas in which the senses are withdrawn from the sensual world, it is at the completion of it that Arjuna obtains Virâta's daughter Uttarâ (the High Lady) as a bride for his son Abhimanyu, as if she is the Siddhi or Success of Tapas. A wonderful story about Abhimanyu's posthumous son Parikshit will come further on.

The five Upa-Pândavas that are killed in cold blood appear to signify the *Samkita* or accretion of the Karmas performed by the five Prânas of the soul, and would have, if not killed, operated as the cause of further trans-migrations. Under this view the Brâhman who kills them can only be the Upanishadic Brahman who, as a riddle, is the ruthless killer of the seed of Samsâra. The gem of the head that is obtained seems to signify the knowledge of Brahman realized. It is the Victory won.*

The second Pândava, Bhîma *alias* Vrikodara, 'having wolf-like belly', is stated to have drunk the blood of Duryodhana's brother Dussâsana who had rudely dragged Pânkâlî to the public hall at the end of the dice-play. In the epic itself this blood-drinking act of Bhîma is considered reprehensible. In the Udyogaparvan, 140, the whole battle is likened to a grand sacrifice and Bhîma's drinking the blood to the Sutyâ or Soma-drinking. I think the blood-drinking should not be understood literally, but simply as an idea born from the logic of likening the battle to a sacrifice which is not complete without the Soma-drink.

The field of this great Bhârata war between the Pândavas and the Dhârtarâshtras, the two branches of the

* The Taitt.-Ar I. 11, 5 speaks enigmatically of a Mani or gem which must have some esoteric meaning. The Vedântic poet of the subsequent age is most likely to have metamorphosed Brahmaic knowledge itself as the only gem worth winning.

Kurus, is appropriately Kurukshetra, literally 'the field of acts.' In the Brâhmanas Kurukshetra is mentioned as the field of the sacrificial acts of the Devas. It is by those acts that the Devas put down the Asuras. In order to kill the internal enemies in the Bhârata war the acts of the Pândavas are martial, and esoterically Kurukshetra, the field of their acts, must be sought for in the mental world.

The Upa-Pândavas, the sons of Pâñkâlî, leave no issue behind. So princes of the historical period claiming descent in the Bharata-vamśa were safe from any imputation of polyandric blood in their veins.

The manner of the exit of the Pândavas to Heaven, as described in M. Bh. Mahâprasthâna and Svargârohana-parvans, is wonderful:—

On Krishna's quitting this world, the five brothers and Pâñkâlî journey to the north, practising Yoga. First, Pâñkâlî falls down dead, then Sahadeva, then Nakula, then Arjuna, and then Bhîma.* Without minding their fall, the eldest brother Dharmarâja goes on, followed by a faithful dog. To the god Indra who comes with a celestial chariot to take him on and who says: 'You have

* Does the fall of the wife and the last four brothers mean the absorption of Buddhi and the lower Prânas in the first Prâna? There is what is called Brahmanah parimara, the dying (of the Devas) round Brahman or, in other words, the absorption of the Devas in Brahman, vide Taitt.-up. III. 10, 4, and M. M.'s note thereon on p. 68 of Up., Part II. The concluding chapter of the Ait.-br. is about Brahmanah parimara. There Vâyu figures as Brahman, while Lightning, Rain, Moon, Sun, and Fire are the five Devatâs that undergo the parimara or absorption of one in the other in the above order till at last Agni or Fire (in whom the first four are absorbed) is absorbed in Brahman. After describing the parimara of these five Devatâs, the Brâhmana describes their punar-janman, re-birth or evolution one from the other in the inverse order, and concludes by saying enigmatically to the effect that one (who knows Brahmanah parimara) should, in order to put his enemy down, stand and be awake when the enemy stands and is awake, never sleeping before the enemy has fallen asleep. It is likely that the enemy that is spoken of is the internal enemy, viz., the evil propensity, who should be well watched and not allowed to overtake the soul unawares, and that the so-called Devatâs are the five Prânas described allegorically as Lightning, Rain, Moon, Sun, and Fire, there being great diversity of fancy among the old poets in respect of the allegorical Devatâs selected as names for the Prânas.

given up wife and brothers, and yet are attached to this unclean animal,' he replies that he would never give up his faithful dependant even for the sake of Heaven.* Then in what was shown to him as Heaven he is astonished to find his enemy Duryodhana seated on a throne, and angrily turns away from him, but he is told that one should not cherish any feeling of enmity, anger or aversion to another in Heaven. Wishing to see his wife and brothers and also the eldest brother Karna, he is taken to what is shown to him as hell, the bad smell of which is unbearable, and where he sees them undergoing torment. They say to him: "Good soul! You waft from you a pleasant fragrance which alleviates our pain. Be pleased to stay with us.' And although he is invited to enjoy happiness in Heaven, he says that he prefers to stay in hell in order to comfort them. Then the gods themselves go there, and the hell vanishes by their light, and the god Dharma (Yama) says to him: 'It is good to see misery first and then happiness, and not *vice versa*. Therefore you were shown the vision of Duryodhana being enthroned and of your own brothers undergoing torment. You shall presently see your brothers and others in eternal Heaven. Yonder is the sacred Gaṅgâ river of the sky. By bathing in it, you will be freed from your mortal state and go to the eternal worlds of Heaven.' Accordingly he bathes in it, gives up his mortal body, becomes nirvaira, free from enmity, and getting a divine form, goes with all the gods and Dharma to where Govinda (Vishnu Krishna) is shining in the form of Brahman (Brâhmena vapushâ), devoutly attended upon by Arjuna. Pândûkâli, the other brothers, and also Karna are there in divine forms; also Abhimanyu united to Soma; the five Upa-Pândavas as five brilliant Gandharvas; Bhîshma united to the Vasus, Drona to Brihaspati, Dhritarâshtra to Kubera the god of wealth; in fact even Duryodhana and his brothers, and all others on both sides who gave up their bodies on the battlefield obtained eternal Heaven.

Such is the story. When the darkness of nescience and sin is removed, the spirits of all the personified things, good and bad, that hated each other and waged war here, meet in harmony in Heaven, where there is no enmity.

II.

King Janamejaya Pârikshita is mentioned even in the Vedic literature. Among the great personages of ancient

* The faithful dog seems to represent Dharma, moral merit. Taking advantage of the outward aspect of the Prânas and Buddhi as brothers and wife, it is shown that the soul has to discard its kith and kin here and go to Heaven with moral merit only as the companion.

legendary fame who were inaugurated with the Aindra Mahâ-bhisheka ceremony, the Aitareya Brâhmana (VIII. 21) mentions Janamejaya Pârikshita first, and says that he conquered the whole Earth and performed the horse-sacrifice. In another part (VII. 27) it says that he performed a Vi-Kasyapa or Kasyapa-less sacrifice, that is, a sacrifice from which he excluded the priestly clan Kasyapas (*vide* pp. 365, 376, 377 *ante*). In a subsequent age this word, Vi-Kasyapa, seems to have tickled the riddling spirit of the myth-maker and induced him to make the Vi-Kasyapa sacrifice one in which Kasyapas were made nihil, *i.e.*, annihilated. But it would be wrong to say that so great a king of Vedic fame annihilated the priestly clan Kasyapas, the descendants of *Rishi* Kasyapa; he would have thereby committed the sin of Brahmahatyâ. Therefore, from among the different kinds of creatures that had come to be fabled in old legends as having sprung from Kasyapa the snakes (the fabulous sons of Kadrû, one of his wives) were selected as the Kasyapas fit to be annihilated, just as the Asuras, the sons of Kasyapa, are selected in the older stories for being killed; hence the riddle of Janamejaya's performing Sarpa-sattra, a sacrifice in which he burned millions of snakes. In riddles, we must give up the outward meaning and seek the inward one. In the *Rig-veda* Indra kills the Ahi or snake Vritra, the enshrouder, either the darkness or anything else that shuts out light. Darkness metaphorically represents evil, sin, as opposed to light, knowledge. The *Rig-veda* I. 189, 1, which is embodied as the last verse of the *Îsâvâsya* Upanishad, says to this effect: 'O Agni, lead us on by a good path. Keep far from us *crooked* evil (*juharânam enah*).' Therefore, there can be no doubt that esoterically the venomous jihmaga or crooked-going snakes represent evil or sin, and this inner meaning of the snakes in respect of several old Purânic myths explains them very well. Therefore, Janamejaya's killing the snakes means his killing the bad passions, which arise from Indriya-varga or Indriya-jana, the group of the untamed senses. Janam-ejaya means 'terrifying men,'

i.e., one who is a terror to (bad) men. From the Vedāntic point of view, one must be a terror to the group of the enemies within himself before he can be fit to punish bad men. Therefore, whatever Janamejaya meant originally, it is by fastening this esoteric sense upon the name that the riddle of his killing the so-called snakes seems to have arisen.

Further, the legend about him says that he performed the Sarpa-sattra in revenge, because his father Parikshit died of snake-bite. The story is to this effect :—

King Parikshit—or Parikshit, as his name is often written in the epic and Purāṇas—goes out hunting. He hits a deer and pursues it even like the god Rudra who, hitting the deer of sacrifice, is pursuing it in the sky. Losing sight of it, he wanders about in quest of it. Much fatigued, he comes upon a Rishi named Samika, who is peaceful to all creatures, and who is standing speechless like a post because he is at that time observing Maunavratra, the practice of silence. The King asks him, ‘Have you seen the deer pass this way?’ Repeating the question again and again, and receiving no answer, he puts a dead serpent round the neck of the silent sage, and goes home. The sage’s young son named Śringin (the horned) hears this from a playmate of his, and curses the King to be bitten by the serpent Takshaka within seven days. Going to his father he sees him wearing the dead serpent and weeps, and, at the end of the practice of silence, tells him that he has cursed the King. The father upbraids his son; but as the curse is irrevocable, he sends word to the King forewarning him of the coming danger.

The King causes to be constructed a raised building called Ekastambha-prāsāda, the single-pillar-hall, and stations himself in it well guarded, to prevent any serpents getting in.

On the seventh day two Brāhmanas meet together on the way to the King’s town. One is Kāśyapa, an expert in medicine and incantations. He says he is going to cure the King if he should be bitten by Takshaka, and get large fees from him. The other says that he himself is Takshaka in disguise going to bite the King. To test Kāśyapa’s power, Takshaka bites a Nyagrodha tree by the wayside and it is burnt down to ashes by the fire of his venom. Kāśyapa collects the ashes and saying his incantations over them makes a sprout to come out from them and grow as the very tree that was burnt down. Takshaka says: ‘Your skill is great, but withal you will not save the King as there is the Brāhman boy’s curse. As you want money, I myself shall give it to you.’ So saying, he gave him money and sent him away.

Disguised as Brāhmans, Takshaka and some other snakes find admittance to the presence of the King, pronounce blessing upon him, present him with the sacred grass and fruits, and come away. The King distributes the fruits among his ministers, and keeps one for himself. Finding in it a very small worm, he laughs and says to this effect: 'The sun of the seventh day is setting. I have no fear of poison. Let the Brāhman boy's word become true if this worm is Takshaka.* Really it is Takshaka in disguise, who at once springs up, bites the King and destroys him and the (single-pillared) building by the fire of the poison.

The King's son Janamejaya who, people say, is amitraghâtin, killer of the bad people, is then installed even in his infancy. He comes to know of his father's death from Takshaka's bite. He therefore begins the Sarpa-sattra in which the priests cause by the power of their mantras or incantations millions of snakes to come and fall into the fire. At last when Takshaka is called, he seeks Indra's protection and hides in his cloth; but Indra leaves him to his fate lest he himself should be hurled into the fire along with him. Thus left, Takshaka is drawn down to the fireside by the power of the mantras; but just at that time a young Brāhman boy named Âstika, son of Jaratkâru, arrives and praises the sacrifice and begs King Janamejaya to grant him a boon. The priests say to the King: 'Your sacrifice has (so far) gone on as rightly as it should be; but (before proceeding further) it behoves you to (ascertain and) grant this boy's request.'

He is an extraordinary boy. His father Jaratkâru was an old sage who never intended to become married, until one day he saw the Fathers hanging down at the brink of a pit, and heard from them that unless he begat a son they would fall down. He makes a promise to get married if he could get a bride of his own name. On account of his old age, no girl in any town or village liked to marry him. At last, in despair, he bawled out in the jungle thus: 'Is there anybody here having a girl of my name, and willing to wed her to me to enable me to save the Fathers?' Hearing this, Vâsuki, the king of snakes, who happened to have a sister named Jaratkârû, and who had heard a prophecy that many snakes would die in the Sarpa-sattra, but that a son borne by her of a sage of her own name would save a few of them, at once married her to him. Spending a few days with her, the sage left her. She cried, saying 'You are leaving me. Is there any prospect of progeny?' He said, 'Asti (there is).' In due time she gave birth to a son, who is named Âstika, because

* In the outward aspect of the story there seems to be a vein of sarcasm in what the King says. Anyhow, the fact is that the fatal word is uttered by himself, wishing to be bitten by Takshaka.

the sage said asti, and who becomes very learned in the Vedas even in boyhood.

Such is the history of the boy *Āstika* that has come to King Janamejaya for a boon. Asked by the King to state his wish, the boy says: 'May the sacrifice stop now, may not Takshaka be put into the fire and killed.' As he sticks to this request and will not accept any amount of wealth in lieu of the granting of it, the sacrifice stops and Takshaka is saved.

During the session of this sacrifice it is that *Rishi Vyāsa* alias *Krishna Dvaipāyana*, the author of the *Mahābhārata*, comes and tells Janamejaya to hear the sacred story of the *Pāṇdavas* from his disciple *Vaisampāyana*, who accordingly narrates the *Mahābhārata* to him in that great sacrificial assembly (M. Bh. I. 40—60).

Thus, there is the riddle of the very snake that kills *Parikshit* being left alive, while millions of others are destroyed. Therefore, *Takshaka* should mean something good inwardly in this story, whatever else he may mean in other stories. The Vedic name is *Parikshit*. But our story seems to me to have been built by playing with the name in three forms, viz., (1) *Parīkshit* (with the long *i*) meaning 'the seer or knower;' (2) *Pari-kshata*, 'he who is cut or bitten;' and (3) the Vedic form *Pari-kshit*. The object of thus playing with the name is to evolve a Vedāntic lesson, thus:

(1) The King is *Parīkshit* (*parī-īkshit*), 'he who sees or examines well.' The *Katha-Upanishad* I., 1, 12, says to the effect that having seen (*parīkshya*) the non-eternal nature of the worlds gained by works performed with desire, man, in order to know Brahman, should, with fuel in hand (*samitpāni*), approach a Guru (teacher) who is *Srotriya*, learned, and *Brahma-nisṭha*, "dwelling entirely in Brahman." Our story illustrates this thus: The hunting means the hunting after the objects of the selfish world. The fatigue felt at last denotes that the hunting is examined and seen to be productive of misery. *Samīka*, the peaceful, is the teacher, his silence indicating his being *Brahma-nisṭha*, for one who dwells entirely in Brahman is deaf and dumb to the outer world. The dead serpent would fit into the place of the fuel with which the disciple

should approach the teacher. Fuel is *dead* wood. But simply carrying fuel for the fire of the Guru is useless without the poisonous serpent of selfish desire being dead. The boy *Sṛiṅgin* seems to be the sacred fire Agni who, according to the verse '*Katvâri sringâ*', &c., is horned, and who is the Spiritual Son generated and maintained by the *Srotriya* teacher. He represents the Supreme Self with Whom the teacher has become one as he dwells entirely in Him, and Who is the Source of Knowledge.

(2) When the dead serpent is presented, the disciple becomes fit to receive Brahmaic Knowledge. As a paradoxical riddle the Knowledge is conveyed in the shape of the curse which inwardly is a blessing, and the so-called serpent *Takshaka* seems to signify Final Death due to Knowledge. We must remember the old idea that the embodied state as the tree of *Samsâra* should be cut off with the sword of Knowledge. *Takshaka* means 'one who cuts,' for the name is derived from *taksh*, 'to cut,' 'to fashion.' *Parîkshit*, the knower, should, in respect of his *Samsâric* embodied state, be *Parikshata*, cut or wounded, by Final Death. Death in the *Samsâric* state is not Final Death, for, until the *Samsâric* subtle body endures, there are births and deaths again and again. This is illustrated by the metaphor of the *Nyagrodha* tree. The old poets were free to select any tree they liked as a metaphor for the *Samsâric* body. In the *Bhagavad-gîtâ* it is the *Asvattha* tree; in the story of *Nala*, it is the *Vibhidaka* tree; here it is the *Nyagrodha* whose descending roots, when they have touched the ground, become a new tree, with the life of the old tree transferred into it. This tree, therefore, is a fit thing to serve as another example of the *Trina-jalâyukâ* mode of the soul's transmigration spoken of in the *Bṛih.-Âr.-upanishad* IV. 4, 8. Now, this *Samsâric* tree, when bitten by Death without Brahmaic knowledge joined to it, is born again, and *Kâsyapa* who resuscitates the tree seems to be the personification of the accumulated *Karma* abiding in the subtle body as the seed for future births. By the illustration of the *Nyagrodha*

tree, Takshaka is shown to have two aspects,—one as the Ordinary Death, the other as the Final Death due to Brahmaic knowledge. It is in the latter aspect that Takshaka bites the King. That Takshaka does not mean any natural serpent is evident from his destructive fire. Now, while on the one hand the powers of darkness or sin are personified as the poisonous serpents, on the other it is clear from the serpents spoken of in the Sarpabali Mantras as being in the sun's rays ('ye vâ sūryasya rasmishu tebhyaḥ sarpebhyah') that the rope-like solar rays also are personified as a kind of serpents. Such being the case, it is easy to conceive how the lightning *gliding* about in the sky may have been fancied as a sarpa, serpent, the creeping or gliding thing, and how the cutter Takshaka whose fire is destructive may be the personification of thunder-bolt, which is the Vajra weapon of Indra. This would explain Indra's befriending Takshaka. The Taitt.-Āranyaka I. 9 describes the different kinds of lightning, among which are the lightnings called Vāsuki-vidyutāḥ. In the Purāṇic literature as well as in the story in question Vāsuki figures as the king of serpents. The Āranyaka, immediately after describing the lightnings, says enigmatically to this effect :

Vyāsa Pārāsarya said, 'I wish for being killed by lightning only as my death.' He who knows this, him [the lightning] will not kill without his wishing (to be so killed). *

A riddle like this must have had some inner meaning. † Whatever was the original meaning, a Vedāntic poet pondering over this riddle can only take the lightning from which death is wished to signify the thunder-bolt of Brahmaic knowledge as destruction to the Samsāric state of man—the only kind of destruction which he ought to wish for. We may fairly take the author of our riddling story to have evolved his Takshaka by pondering over passages

* This seems to be the sense if I have correctly apprehended it. The original is this :

Sa hovāka Vyāsaḥ Pārāsaryaḥ, vidyud-vadham evāham mṛīṣyum aikkham iti. Na tv akāmaṁ hanti ya evam veda.

† This riddle will be referred to again and explained in connection with Vyāsa as the author of the epic.

this. When Parikshit on receiving the fruit says, 'Let Takahaka bite me if he is in this,' he is thereby shown to have himself wished for being bitten.

(3) There is the enigma of the King's sitting in the single-pillar-hall when he is bitten. In the story about the Man-lion, the pillar from which Narasihma springs was taken to mean the heart (*vide* p. 244 *ante*). About the Pârikshitas there is a remarkable passage in the Brih.-âr.-up. III. 3. It is there said that the Pârikshitas "went where those go who have performed a horse-sacrifice," and to the question, "And where do they go who have performed a horse-sacrifice?" the answer given is this:—

"Thirty-two journeys of the car of the sun is this world. The earth surrounds it on every side, twice as large, and the ocean surrounds this earth on every side, twice as large. Now there is between them a space as large as the edge of a razor or the wing of a mosquito. Indra, having become a bird, handed them (through the space) to Vâyu (the air), and Vâyu (the air), holding them within himself, conveyed them to where they dwell who have performed a horse-sacrifice."

The original for space is âkâsa. This small space is explained to be "between the two halves of the mundane egg." The whole passage is enigmatic, and it is likely that under the outward garb of the universe or macrocosm, the human body itself is meant as being a miniature universe, the microcosm. If so, the very small âkâsa, as large as the edge of a razor or the wing of a mosquito, can only mean the dahara or small âkâsa of the heart mentioned in several Upanishads as the seat of that Self Who is contemplated on in the Upâsanâ worship. The soul realizes that Self as its Self, finding Him in the innermost recess of the heart, and therefore the enlightened soul's exit to the Eternal Spiritual World is from or through that small region of the heart. When thus there were in the Vedic literature the Pârikshitas famed for having gone to that World from or through the âkâsa of the purified heart,*

* Under this view Indra may mean the central Prâna, and his handing them over to Vâyu, the god of wind may mean their journey to the Spiritual World in the swiftest manner in which that god, not simply as wind

the Vedāntic poet that has evolved the story of Parikshit from the Vedic Janāmejaya's patronymic Pārikshita and the Pārikshitas of the Upanishad, would have done an injustice if he had really intended for their ancestor a bad mode of exit. No, he appears to have followed the spirit of the Upanishadic passage in question, only he has expressed his thoughts in riddles. The body has the heart as its single pillar, and the heart itself is the single-pillar-hall in the ākāśa of which Parikshit's soul establishes itself realizing the Self there; and from there it goes to Heaven, while the body is demolished by that Final Death which is due to the knowledge of Brahman. In the *Rig-veda* (III. 7, 1; X. 65, 8) the dual deities, Earth and Sky, are called pari-kshitā pitarā, 'the (all-)encompassing parents.' The one here and the other on high encompass all things within the space between them. The knower Parikshit, getting his Samsāric state parikshata, cut and destroyed, by Takshaka, obtains Moksha, liberation, and is Parikshit the all-encompassing free Self. If, however, our Uttarā's son Parikshit is intended to mean 'one who is stationed above,' the Above may be taken to mean the region of that Uttaram Jyotis or Highest Light which is tamasas pari, "above the darkness (of ignorance*)."†

About Āstika, his father Jarat-kāru means 'the old sage or poet'. I would take the female Jarat-kārū, 'the old poetess', to signify either Vāk or Sraddhā, wedded to whom the sage gets his Saviour Son Āstika who seems to mean either the Universal Self as the Secondless Sat, Existence, who is to be simply believed as 'asti' ('He is')‡, or āstikatā, firm belief in that Existence.‡ Therefore this

but as the Spirit ruling over wind—over swiftness—can convey; in other words as swift as mind.—Cf. 'sa yāvat kshipen manaḥ,' &c., *Khând.-Up.* VIII. 6, 5.

* *Vide Khând.-up.* III. 17, 6—7 at the end of Ghora Āngirasa's tuition to Krishna Devakīputra.

† *Vide Katha-up.*, VI. 13—'astityevopalabdhavyaḥ'.

‡ The story itself derives Āstika from asti. Āstika means one who believes that there is (asti) God. Āstika with long ī may be intended to mean 'the Deity of the believer Āstika' or 'his belief'.

Son reveals Himself to Janamejaya when he has killed all the snakes, the bad passions, and saves Takshaka, the Final Death, as that Death is Moksha, Liberation. About this philosophical aspect of Death, there is *Mrityu alias Yama* the God of Death teaching the existence of the other world and Brahman to Nakiketas in the *Katha-upanishad*, and the *Brih.-âr.-upanishad* includes *Mrityu Prâdhvamsana* or 'Death the son of Destruction' in the list of the line of the teachers of *Brahma-vidyâ*.

If my explanation of Parikshit and Janamejaya is correct, it shows how ingeniously and yet easily a Vedântic riddle has been woven round the Vedic Janamejaya *Pârikshita*, and how the story of his father has been evolved. For aught we know, this Vedântic riddle had arisen and existed separately in the legends even before the origin of the story of the *Pândavas*, or before its first *expansion* (*vyâsa*) into the form of an epic.

As the esoteric import of the killing of the sons of *Vaikitravîrya Dhritarâshtra* (a name which with another patronymic, *i.e.*, *Airâvata*, occurs as the name of a serpent along with the serpent *Takshaka* in the *Sarpa-bali Mantras*) is the same as that of the so-called *Sarpa-sattra* of King Janamejaya *Pârikshita*, this king was considered worthy to be utilized as the person in whose sacrificial assembly the epic was first promulgated: the object is to extol the work by showing that even a great king of Vedic fame honoured himself by hearing it. The *Bharata-vamsa* of the epic and *Purânas*, from *Bharata Daushyanti* down to Janamejaya *Pârikshita*, is a very long line of kings. But the *Ait.-Brâhmana*, in connection with the *Aindra* inauguration, mentions nine names of whom Janamejaya is the first and *Bharata Daushyanti* the last; they are independent names; and it is extremely doubtful whether in the time of that *Brâhmana* Janamejaya was at all known as a descendant of *Bharata*. Probably, from the fact of his being mentioned in the *Ait.-Brâhmana* as a great sacrificer and conqueror of the whole earth the old legendaries had styled him a native of the country of the

Kurus, literally 'the actors or doers'; and as the epic is in the form of a dialogue between Janamejaya and Vaisampâyana, the object of its making the former a descendant of its Pândava heroes of the Kurus seems to be to show with what great family interest he heard the story, questioning the narrator often for explanations and details. In order, therefore, to make him a descendant of the Pândavas, the thing that had to be done was simply to link his wonderful father, the subject of the Vedântic pun of Parîkshit Parikshata Parikshit, to Abhimanyu as the latter's son, and say that he was born when all the Kurus (except the five Pândavas) had become parikshîna, annihilated (in the Bhârata war), and that he was parirakshita, protected, even in the womb by Krishna.

The concluding portion of the Mahâbhârata says that having heard the soul-purifying stories about his ancestors in the session of the snake-sacrifice, Janamejaya distributed the sacrificial dakshinâ or largess and returned to Hâstina-pura from Takshasilâ. This implies that the snake-sacrifice was performed at Takshasilâ, the capital of the Gandhâras. In the Âdiparvan, Adh. 3, which is in prose, Janamejaya is introduced as engaged in a long session of sacrifice at Kurukshetra; as having gone to Takshasilâ to bring that country under his sway; and as receiving, on his victorious return from there, an advice from Rishi Udañka to perform the snake-sacrifice and kill Takshaka and other snakes to avenge Parikshit's death from Takshaka's bite. It is not clear from the Âdiparvan whether the snake-sacrifice was performed at Kurukshetra, or whether Janamejaya went to Takshasilâ again to perform it there. It may perhaps be presumed that the so-called snake-sacrifice means simply Janamejaya's war with the Nâgas or 'people of the hills' of the Gandhâra country, and that as Nâga means both the 'snake' and 'hilly,' the myth of the snake-sacrifice was invented. But I think that this is a very weak presumption for basing upon it Janamejaya's war with the hill tribes of Gandhâra as an historical fact. My own opinion is that

the paradox of the snake-sacrifice arose from the Vedic Janamejaya's Vi-Kasyapa sacrifice, his own name and the name of his father being utilized for weaving a Vedântic riddle about them. As the riddle arose that the snake-sacrifice was performed in order to punish the serpent Takshaka, it was easy of all the places in India to assign that place for the sacrifice the name of which, Takshasilâ, was akin to Takshaka in sound. 'Takshasilâ seems to mean 'the fashioned rock,' and it is very probable that some local circumstance gave scope for this denomination of the place.

III.

Now about Vyâsa, the reputed author of the epic. This name, applied to a work, means vyâsa-grantha, 'enlarged or extensive work.'* The subject-matter of the Mahâ-bhârata and the old Purânas must have existed originally in the form of short legends in Sanskrit verse or prose, and some of them may have been in the old vernaculars. But when they were enlarged and amplified, they no doubt came to be known as vyâsa-granthas. This vyâsa or enlargement seems to have been personified as the author Vyâsa. Hence the idea that the Mahâbhârata and all the Purânas were composed by Vyâsa. The Vishnu-purâna, III., 3, says that there have been several Vyâsas in the past Yugas, all of them incarnations of Vishnu. The *Rishi*-ship of several hymns of the *Rig-veda* is attributed to the Deities themselves. Evidently following this precedent, the personified Vyâsa as the author of the epic and Purânas was put down as an incarnation of Vishnu; and just as Janamejaya, the reputed first hearer of the epic, was selected from the Vedic literature, the reputed author of it also was identified with a Vedic *Rishi* of the name of Vyâsa, the same who is mentioned in the Taitt.-Âranyaka as Vyâsa Pârâsarya (son of Parâsara). This at once gave him the distinction of belonging to the famous Gotra of Vasishthâ.

* This word, vyâsa-grantha, occurs in M. Bh. I. 70, verse 46. The commentator explains it to mean *vistrita-prabandha*.

There may have been a *Rishi* of the name of Vyâsa Pârâsarya; but when the *Âranyaka* says that he wished for death from lightning (*vide* p. 581 *ante*), it is a riddle most likely to have been constructed by taking Vyâsa, 'the extensive,' to mean the rain cloud that spreads itself extensively in the sky. There is the old idea of the god Indra beating the rain cloud with his Vajra weapon of lightning and causing the heavy downpour of the thunder-storm. The cloud dies by being changed into water upon which the livelihood and prosperity of the people depends. Therefore, the poetical idea underlying our riddle seems to be this, viz., that the rain cloud is so very generous and self-sacrificing that it wishes to be killed by lightning and distributed everywhere as the downpour of universal good. It is so very easy to utilize this as a Vedântic metaphor: struck by the thunderbolt of knowledge, man distributes himself as the milk of kindness and charity to all; he becomes *amrita*, a word meaning not only water, milk, and nectar, but also immortal.

Under this view of Vyâsa having been taken to mean the rain cloud which is black to look at, it is significant that in adopting that name for the reputed author of the epic, the *alias* given to him is *Krishna*, the Black. The story is this:

Once upon a time, when a young virgin Dâseyî, woman of the fisherman as well as boatman caste, Kâlî by name (on account of her blackness), was rowing in her boat *Rishi* Pârâsara (who wanted to be taken to the other shore of the Yamunâ river), he fell in love with her, and causing darkness to cover the place, procreated on her his son Pârâsarya. The son was born instantaneously (*sadyotpanna*) in a *dvîpa* or island of the river, and went away with his father. He was called (1) Vyâsa because he divided or expanded (*vyas*) the four Vedas, (2) *Krishna* because he was black in colour, and (3) *Dvaipâyana* because he was born in the island. Pârâsara makes the woman a virgin again having a good scent in lieu of the fishy scent she had before. Under the name of Satyavatî she married King Santanu; and as her son Vikitravîrya died childless, Vyâsa arrives instantaneously the moment she thinks of him, and at her request procreates Dhritarâshtra and Pându on Vikitravîrya's two widows, and Vidura (the Wise) on their Sûdra maid servant—(M. Bh. I. 105).

Thus the author of the epic is made the very Prajâpati or author of the stepbrothers, whose sons, like the Devas and Asuras who are both Prâjâpatyas, fight with each other in the Bhârata war. In the *Vâsishtha Mandala* of the *Rig-Veda*, VII. 18, 21, three names are mentioned, Parâsara, Satayâtn, and Vasishtha. Taking the middle name to mean Sakti, these three names are explained as belonging to a Tripaurusheya line of son, father, and grandfather, counting from the son upwards. *Vâsishtha*, *Sâktya*, and *Pârâsarya* are the Pravara *Rishis* of the *Pârâsaras*, a branch of the *Vasishthas*.* In this branch of the *Vasishthas* has the reputed author of the epic been placed by the mention of the *Âranyaka's* Vyâsa as *Pârâsarya*.

The existence from the Vedic days downwards of the priestly clan of *Vasishthas* is an historical fact, like the existence of the solar and lunar lines of kings, whatever may be the number of mythical personages introduced into the ancient genealogies of those kings. But just as their reputed ancestors, the Sun and the Moon, are not human beings, but heavenly luminaries placed at the head in order to adorn and ennoble their lines, and just as in the *Vamsas* of the *Brih.-âr.*-upanishad the god Prajâpati himself with Brahman above him is placed as the ancestor of the line of the teachers of Upanishadic knowledge, the reputed ancestors of the priestly clan are involved in myths which go to indicate that the sacred fire Agni himself, the priest of priests, has been personified as *Vasishtha*, *Sakti*, and *Parâsara*, thus :

(1) In connection with generating the sacrificial fire Agni by attrition, the two *Sâkhâs* of the *Yajur-veda*† are unanimous in saying that *Urvasî* and *Purûravas* are the two pieces of wood, lower and upper, from which Agni, called *Âyu*, Life, is generated, the upper stick that churns being appropriately called *Purûravas*, 'that which cries very much.' Now, when *Rv.* II. 9, 1 clearly calls Agni *Vasishtha*; when the *Vâsishtha Mandala*, viz., *Rv.* VII. 33, 10—12

* *Vide* Max Müller's *Hist. Sans. Lit.*, p. 885.

† As for the *Sukla-sâkhâ*, see *Satap.-br.* translated by Egging, *Oriental series*, edited by Max Müller, Part II, p. 91. As for the *Krishna-sâkhâ*, see *Taitt.-sam.* I. 3, 7, 1. This occurs in the short *Yajush* formulas themselves.

says that *Vasishtha* flashed forth from *Urvast* like the fire of lightning and was laid on the lotus; and when it is clear from the rituals that the churned-out fire is placed on a bed of lotus flowers, there can be no doubt that *Urvast*'s son *Vasishtha* is *Agni*.

(2) The Vedic literature of the *Brāhmaṇa* period mentions *Sakti* as the son of *Vasishtha* and as thrown into the sacred fire by the *Saudāsas* by repeating the *pragātha* verse, *Rv.* VII. 32, 26, the second half of which says: 'May we enjoy Light.*' One version of the story says that *Vasishtha* himself uttered this when his son was thrown into the fire. The idea of *Vasishtha* himself uttering this is evidently due to the fact of the authorship of the whole of this *Mandala* being attributed to him. But his uttering this when the *Saudāsas* killed his own son is a riddle. In the *Rig-veda*, King *Su-dās*, 'One who gives well,' is often mentioned as the friend of *Vasishtha*. In the subsequent time *Sudās* came to be styled *Sudāsa* and his descendants or people *Saudāsas*. The riddle which changes the friendship into enmity between the *Vasishthas* and the *Saudāsas* must have arisen from the double sense of the root *dās*, one 'to give' and the other 'to hurt or bear ill-will' (*vide* note on p. 299 *ante*). The churned-out *Agni* is treated as the Victim and thrown into the *Āhavanīya* fire, and when, according to another view, *Agni* himself is the priest and is, as such, fancied to have taken part in the priestly function of generating the son *Agni*, he becomes the father under whose very eye 'the very hurtful' (*su-dās*) *Saudāsa* *Kshatriyas* throw his son into the fire. The inner meaning of the riddle is that they were 'very liberal' *Yajamānas* that performed the sacrifice in which the act of offering *Yajña*, the churned-out fire, into *Yajña*, the *Āhavanīya* fire, is the most ancient rite—*vide* *Rv.* I, 164, 50 (repeated in the *Purusha-sūkta* X 90, 16) as explained in the *Ait.-Brāhmaṇa* I. 16, p. 38. It is sacrifice that enables the performer of it to enjoy Light in Heaven. Thus the riddle is very simple. And when the old *Purāṇic* stories say that King *Sudāsa* or *Saudāsa* became a *Rākshasa* and killed and ate *Sakti* and other sons of *Vasishtha*, it seems to be a riddle worked out by outwardly making *Su-dāsa* as 'the very hurtful' *Rākshasa* cannibal. There also in the end the King is indicated as being a sacrificer by the nature of his son that is born on the mother's beating her belly with stone. That mode of birth indicates the son to be the *Soma* juice, the kingly son got in the sacrifice by pressing the *Soma* creeper.

(3) About *Parāsara*, the *Purāṇic* story which says that he performed a sacrifice in the fire of which he destroyed thousands of *Rākshasas*—a sacrifice of the same esoteric kind as *Janamejaya*'s snake sacrifice—must have arisen by taking *Parāsara* to mean the

Agni praised in Rv. X. 87 as Rakshohan, the killer of the Rakshas demons, among whom is Vrijina, evil or sin. He is prayed to kill them away (*parā śrinhi*).*

Thus are the Agni-natures of Vasishtha, Sakti, and Parāsara into whose line our Vyāsa Pārāsarya *alias* Krishna is introduced with a wonderful story about himself. In connection with Krishna Devakîputra I have tried to show that the rain cloud is a metaphor for Sacrifice and that the black deer Krishna is a metaphor for both Sacrifice and Agni, who himself represents Sacrifice. Our Rishi Krishna's instantaneous birth indicates him to be Agni, but in order to suit his so-called blackness are selected for his birth the black girl Kālî, and the river Yamunâ whose another name is Kâlindî, and moreover there is his father's apparent black conduct: the succumbing to Cupid and consorting with a low-class woman without any form of marriage. But all this is the outward aspect of the riddle; the inward one is pure. If Rishi Krishna is Agni, the only mode of getting him as son is by performing sacrifice in which the sacred fire is generated. I have tried to show in connection with Manu's ship and Varuna's boat in which Vasishtha sails, that the ship or boat is a metaphor for Sacrifice. So I would take the boat into which Parāsara gets to mean Sacrifice. The Dâsa girl that rows it seems to signify Dakshinâ, 'largess, charity or gift', without which no sacrifice is complete. There are two roots of dâs, one 'to give, bestow', the other 'to hurt, kill'. In the latter sense the fisherman who kills fish in catching them is Dâsa. But the riddle of our story must have been worked out by playing with the word dâsa so as to mean esoterically 'one who gives.' †

The Mahābhārata is styled the fifth Veda, and also Kārshna-Veda or the Veda promulgated by Rishi Krishna. It is said that the epics and Purānas are the upa-brihmana, explanation or expansion, of the Vedas. This must be the

* For details about Urvast and Purāravas, Vasishtha, Sakti and Parāsara, vide Essay about them in Vol. I.

† Vide p. 160 ante about the fisherman of Mahusha.

reason why our Vyâsa was also called Veda-Vyâsa. But this name was susceptible of meaning one who divided or expanded the Veda itself into the four Vedas. This idea seems to have proceeded from the presumption that originally there was only one Veda and that it got expanded and divided into the four Vedas. The work of expansion and division was not the work of a single personage or of a single age. Still when the expansion itself of the Vedas, like the expansion of the epic, is poetically personified, let our Vyâsa, Agni as he is, be even Veda-Vyâsa.

Our Vyâsa, in addition to entering into the authorship of the vast literature of the epic and Purânas, has given his name to certain other works of different kinds, and also to the commentary on the Pâtañjala-Yoga-sûtras. It is likely that whoever was the author of the commentary he did not wish to proclaim his name and was forgotten, and that as the work is the Vyâsa-grantha or expansion of the subject matter of the brief Sûtras, it was styled Vyâsa's work. Moreover, there are instances in subsequent times of authors having added to their own names the title of Vyâsa conferred upon them evidently because they wrote *extensive* works.*

* (1) Sudarsana, the author of the *Srutaprakâsikâ*, a voluminous work by which he expanded and made more explicit the sense of Râmânuja's *Sribhâshya*, had the title of Vyâsa.

(2) Kshemendra was called Vyâsa-dâsa. He wrote many works and translated into Sanskrit Gunâdhya's *Brihatkathâ* which has been lost, but which is extolled for its excellence and poetical beauty by the poet Bâna and others. It is said to have been in the *Bhûtabhâshâ* *alias* *Paisâkî bhâshâ*, the *Goblin Language*, "a term applied to a number of Low Prâkrit dialects spoken by the most ignorant and degraded classes." This is the definition of the *Goblin Language* given in Dr. A. Maodonell's *Hist. Sans. Lit.*, p. 377. But in the case of Gunâdhya's work, whose beauty is so much extolled, it is difficult to believe that it was in the Goblin dialect. It must have, I fancy, been in an old respected Prâkrit like the Pâli of the old Buddhist works, but as the language became obsolete, it was spoken of as *Bhûtabhâshâ*, 'the past or dead language', but continued to be studied by the learned few of the later age for the sake of enjoying the beauty of works written in it. As *bhûta*, *past*, means also *pisâka*, *goblin*, it is easy to conceive how may a Sanskrit poet, in admiring Gunâdhya's work, have fallen into a punning humour and said, 'how beautiful is the work even

Strangely enough, our Vyāsa has also entered into the authorship of the *Brahma-sūtras* which belong to a kind of literature the reverse of *Vyāsa-granthas*. The idea of Vyāsa's authorship of these *Sūtras* arose, I think, from two suppositions, one that the *Bhikshu-sūtras* of one *Pârāsarya* mentioned in *Pânini's Sūtras* must be the *Brahma-sūtras* which, discussing as they do *Vedântic* topics, are fit to be honoured by none others more than the *Bhikshus* or ascetics; the other that instead of the author of the famous *Brahma-sūtras* being allowed to be an unknown *Pârāsarya*, he must be our famous *Vyāsa Pârāsarya* himself. But there arose another independent designation for the *Brahma-sūtras*: they were called the *Sūtras* of *Bâdarâyana*. Whoever was the author of them, on several points on which there was diversity of opinion he quotes *Bâdarâyana's* view is to be accepted as final. This no doubt gave rise to the idea that the *Brahma-sūtras* uphold the views of *Bâdarâyana*, and that their author is either *Bâdarâyana* himself or a descendant of his, for *Bâdarâyana*, meaning son or descendant of *Badara*, is a name that applies to any body belonging to that *Gotra*. Thus, sprung independently of each other, the two designations for the *Brahma-sūtras*—one as '*Pârāsarya's Sūtras*', the other as '*Bâdarâyana's Sūtras*'—flowed on and came to the confluence. But how can they meet? How can *Parāsara's* son be identical with *Badara's* son or descendant? This difficulty was got over by an ingenious explanation: our *Vyāsa Pârāsarya* is not a *Bâdarâyana* in the sense of son or descendant of *Badara*, but is *Bâdarâyana* in the sense of one whose *ayana*, resting-place, is the sacred *Badara* place known as *Badarikâsrama* or *Nara-Nârāyanâsrama* on the *Himâlayas*.

though it is in the *bhūta* = *pisāka* language!' The myth once started by rendering *Bhūtabhāshā* as *Pisākibhāshā* stuck to the work and continued to roll on. *Sanskrit* was better cultivated than an obsolete *Prākṛit* and was the literary language of the learned throughout India, and so the work was translated into *Sanskṛit* and enjoyed in that form. Thenceforward no body cared for the original and it was lost. This is how the excellent work in the *Bhūtabhāshā* became itself *bhūta*, past, dead.

A propos of Vyāsa as the author of expanded works, we may take notice of the metrical Smritis called *Vṛiddha-Manu*, *Vṛiddha-Parāśara*, &c. They are found to contain additional matters not found in *Manu*, *Parāśara*, &c. They are later works not as authoritative as the latter. *Vṛiddha*, therefore, seems to me to have been prefixed to them in the concealed sense of *the enlarged* (editions of) *Manu*, *Parāśara*, &c. For the sake of making them respected the idea suggested by the title is that they are the works of older sages of the same names, or works written by the same sages in their more advanced years. For that matter, the older metrical Smritis themselves are the expansions of the different Dharma-sūtras. In *Manu* itself it is said that Sumati, the Wise, compiled it. In *Parāśara* some unknown author says: 'I tell ye these laws according to the ancient words of *Parāśara*'.

Now about *Vaisampāyana*, the reputed narrator of the epic to *Janamejaya*, the same *Taitt.-Āraṇyaka* which mentions *Vyāsa Pārāśarya* in I. 9, 2 mentions in I. 7, 5 a sage named *Vaisampāyana*, 'son of *Visampa*.' It seems to be this very sage that has been utilized as the narrator of the epic. He may have been a historical personage known only by his patronymic. *Visampa* from whom the patronymic is derived seems to mean, or to have been looked upon as meaning, *Visam-pa*, 'one who protects people.' Now, when the Vedic King *Janamejaya* was utilized as the hearer of the epic, it became necessary to select at the same time a suitable person as the narrator, and the choice fell upon the Vedic *Vaisampāyana*, evidently because *Visam-pa* from whom that name is derived is a name grammatically of the same kind as *Janam-eyaya*, and because there would be a verbal paradox in bringing together 'the son of the people-protector' as the narrator, and 'the people-terrifier' as the hearer. This bringing together of the seemingly incongruous would be suitable and harmonious if the Brāhman's people-protecting be understood as his *vrata*, or practice of *ahimsā* and *dayā*, non-hurt and kindness, to all creatures, while the *Kshatriya*

king must necessarily be a terror to bad people in order to protect the good from them. I do not know if the Vedic literature says anywhere that Vaisampāyana is the disciple of Vyāsa Pârāsarya. If it does not, the arranger of the epic in selecting Vaisampāyana as the narrator had simply to put him down as the disciple of the author of the epic, for the respectability of a Vedāntic author is heightened if he has worthy disciples studying and promulgating his work. The other epic also is made to be narrated to Rāma not by the author Vālmîki himself, but by his disciples the twin Kuśilavas.

As indicating that the epic that was described as narrated to Janamejaya came down to posterity through heralds as Paurāniks it is said in the preamble of it that the herald's son (Sauti) the Paurānik, named Ugrasravas, 'one who has heard terrible things', son of Romaharshana, 'one who makes the hairs (of his hearer) stand erect (by thrilling stories)', narrated the epic finally to the people at Saunaka's twelve-year session of sacrifice at Naimisāranya. Romaharshana and Ugrasravas must strike any questioning mind as being supposititious, and not historical. The thing meant is simply this: the epic contains thrilling stories such as the terrible Bhārata war, the snake-sacrifice, &c. One who is supposed to have heard it tells it to his son and thrills him, and the son on hearing the terrible stories, tells them to all. The same kind of preamble is affixed to many of the Purānas, with this peculiarity, viz., that their narrator is Sūta the herald, while the narrator of the epic is Sauti, son of Sūta. Although the Purānas in their present state may be later than the epic, old Purānas existed, and the name Purāna itself means 'old', while the epic is styled Itihāsa. 'Therefore, it seems to me that in order to suit the title 'old' of the Purānas, *father* Sūta is put down as their narrator while the Itihāsa, older though it may be, but lacking in the title of 'old', is put down as narrated by *the son* of Sūta.

Some recensions of the preamble of the epic has this addition, viz., that the god Brahmā deputed even a god,

the elephant-headed Ganapati, to write down the epic to the dictation of Vyâsa according as the latter went on composing and uttering the verses. This god is credited with great intelligence. In addition to it, he with his elephantine head may well be called Hastin, 'having the hand'. In the case of the elephant Hastin, its hasta is the proboscis, but hasta means also the hand without which there can be no hastâkshara or handwriting ; and therefore the reason for the riddle of selecting Ganapati for writing down the epic seems to be that among the gods he alone can be called Hastin.

Let Vyâsa enter into the authorship of all voluminous works. But what is the use of the historian or the poet or the author of marvellous stories if he does not make *himself* voluminous, *i.e.*, vast and great ? Our Vyâsa makes himself vast and great by means of his son Suka, as can be made out from the story about the birth and exit of Suka. The story is found in M. Bh. Sânti (Mokshadharma) parvan 324—334. It is a long one. Omitting the details, it may be stated thus :

Vyâsa is a bachelor and yet even without a wife he must needs have a son. He prays to Rudra to grant him a son who in firmness should be like any of these (deities), Agni, Earth, Âpas (Waters), Vâyu (Wind), and Antariksha (Sky). Rudra says : Yes, you will get a son of that kind. Then Vyâsa begins to generate the sacred fire by attrition. At that time an Apsaras nymph, Ghrîtâkî, comes and shows herself in the form of a female parrot of extraordinary beauty, at whose mere sight Vyâsa swells with love and his Retas [by which the Self seems to be meant] falls on the Arani that is being churned, and instantaneously a child springs forth from it and shines even like the sacred Agni generated by attrition. The child is named (1) Âraneya because he sprang from the Arani, and (2) Suka (parrot) because he was born on his father's seeing the female parrot. As soon as he is born, he is initiated and becomes the bachelor student.

Suka always hankers after Moksha, liberation, and begs his father to tell him what to do to get it. The father tells him to go to King Janaka Vaideha by humbly walking all the distance and obtain knowledge from him. Janaka imparts the knowledge, the gist of which is this : Give up all desire for the worldly objects ; practice truth, &c. ; do not do the least injury to any creature ; be

extremely kind to all creatures ; in short, see Self in one and all of the creatures and all the creatures in Self.

Suka then rejoins his father on Mt. Himavat, where the latter's four disciples, viz., Sumantu, Vaisampāyana, Jaimini and Paila are studying the Vedas under him. At the completion of their studies Vyāsa dismisses them saying: 'Go ye to the world and expand the Veda and teach it to deserving disciples. Let the four castes hear it, placing the Brāhman at the head. Let *all* cross danger (*durga*) and let *all* see happiness (*bhadra*)'. On their departure, only his young son Suka is left to fill the region of Mt. Himavat with the sacred sound of the Vedas along with himself as they both repeat them in the established manner of the oral study of them. At that time the wind blows violently and the repeating is suspended, as the custom is not to study the Vedas when there is rain, strong wind, &c.*; but Suka makes the wind itself the subject of discussion and learns from his father all about the Seven Winds and the Prāṇas, vital breaths or spirits.

This study takes place in that region of Mt. Himavat where Vishnu had performed *tapas* for obtaining a son†, and where the Son God Kumāra had thrown down his Sakti weapon, challenging the whole world, saying: 'Let him lift up this Sakti (if there is any one) who is greater than myself, to whom (my) lovable ones are more lovable,‡ and who is (both) brahmanya, pious, and heroic, without another like himself in the three worlds.' Vishnu, the Pure Self (or pure-minded), lifted it up easily with his left hand and shook it. The whole Earth shook when it shook. Addressing Prahlāda, son of Hiranyakasipu (the Daitya King), Vishnu said: 'See the valour of Kumāra! No one other than himself [or who is not like him] can do this [*i.e.*, lift up and wield the Sakti]'. Not brooking this word, Prahlāda put his hand to the Sakti, but unable to shake it, ejaculated a terrible sound and fell down in a swoon§. Such is the account given of the place where Suka studied the Vedas.

* The Vedas are to be learned orally when everything is calm, so that the sound of each word and intonation may be clearly heard from the mouth of the teacher and not mixed up.

† There is a story in the Harivamśa that Pradyumna, son of Krishna, was born on the latter's pleasing Rudra with *tapas*.

‡ The original is: *priyāk yasya adhikam priyāk*. To the Knower the whole world becomes *priya*, lovable, for the sake of the love of (the universal) Self (*Bṛih.-Ār.-Up.* II. 4).

§ In the early legends Prahlāda is not the great devotee of Vishnu which he is in the Vishnu and Bhāg.-purāṇas, *vide* p. 237 *ante*. Kumāra's Sakti seems to be Spiritual Power, *vide* pp. 54—55 *ante*. By the Vishnu of our story Krishna seems to be meant, and its object, in so far as Krishna's lifting Kumāra's Sakti is concerned, seems to be to show that Devaki's son

To the same place *Bishi Nārada* comes when *Suka* is alone and teaches him Knowledge for liberation, commencing his teaching by mentioning *Sanat-Kumāra* as a great authority on the subject.

Then *Suka* thinks: 'There are two modes of exit, one through the Moon from whom there is a return to *samsāra* even like the Moon that dies and is born again and again; the other through the Sun to there from where there is no return. I must therefore seek the latter exit.' With face lifted up to the Sun, and, firmly established in the *Pada* or State of *Brahman* free from the three qualities (of *Prakṛiti*), *Suka* flies up, and, addressing all the directions, trees, plants and all things, says: 'If my father comes in quest of me crying out 'O *Suka*!' do ye all give answer to him'. So saying, he goes on to the junction of two mountain peaks, which at once are sundered apart and give way to him, and he becomes *Brahman* (*Brahma-bhūtaḥ*), the Self of all, existing everywhere. And when the father comes crying out 'O *Suka*!' all the directions and things in the universe say 'Bhoḥ!' in response, for it is *Suka* who speaks from within them all, so that there is a deafening chorus of 'Bhoḥ!' ringing everywhere. *Suka* went to the Highest Place (*Paramam Padam*). *Vyāsa* feels both bashful and glad, the former at his own state of *saktatā* or attachment (to his Son), the latter at his Son's *muktatā* or freed state. Then the god *Rudra* says to *Vyāsa*: 'O sage! By my favour thou wilt always see the *Khâyā*, Shadow or Light, of thy Son never going away from thee.

According to the ritual, in generating the sacred fire the upper churning stick is made to touch *ghṛita* or clarified butter which is as it were the would-be son *Agni* himself as seed laid on the lower stick from the womb of which he is to flash forth as *Āyu*, the Living One or Life.* *Rudra* is *Agni* himself as the Vedic Son God of eight names and eight forms while his invisible ninth aspect as *Kumāra* the Child has entered into all forms, and he is the father of the Purāṇic Son God *Kumāra* *alias* *Skanda*. *Rudra*, therefore, is besought to give the Spiritual Son, the Self that flashes forth when the mind is churned with *dhyāna*, deep, continued, contemplation by the Knower who is *Ūrdhvaretas*

Krishna equalled or excelled the Son God of the older legends. *Krishna's* ability to lift the *Sakti* and the *Daitya* or *Asura* *Prahlāda's* inability to do so may be compared with the success and non-success respectively of *Indra* of the gods and *Virocana* of the *Asuras* in respect of knowing the Self (*Kāṇḍ.-up. VIII. 7—12*).

* Eggeling's translation of *Satap. br. Part II.*, pp. 91 and 118.

or Ūrdhvamanthin (*vide* p. 215 *ante*). Ghritākī is an old Vedic name. Whatever may be her significance elsewhere, here she seems to be made to represent the ghritākta or buttered mother Aranī, and yet she is kept apart from the Aranī and the Son is born, not from any physical contact with her, but from the agitation of mind at seeing her. What is meant seems to be this, that in the sacred fire generated from the Aranī is seen at the same time the Self generated by the churn of contemplation; that Ghritākī is the mental Aranī who may be taken to be Sraddhā, Faith, seen in her climax; and that the Retas is the Self, the Spiritual Son, realised by contemplation. The bird soaring freely in the sky is a metaphor for the Knower of Brahman (*vide* the text quoted in Vol. I. p. 236). Here, of all the birds the parrot is selected as being etymologically an appropriate metaphor for the Pure Bright Self, as Suka means bright, gaudy. It is derived from *suk*, to burn, glow, &c., the same root from which is derived *Suki*, bright, clear, pure—a name applied in the Vedas to Agni who is Pāvaka, pure, purifying. From the same root is derived *Sukra*, bright, white—another name of Agni, also of Retas. The outward indelicacy of the Retas in Suka's story will at once vanish when its real significance as the Self, so easily suggested by the circumstances of the story, is understood. The selection of the parrot's name for Vyāsa's Son seems to have suggested the myth that makes him the son of a she-parrot, by saying that the nymph appeared in that form.

When the Self that was realised was depicted as the Spiritual Son *born* like Agni by attrition, it became necessary to attribute a career to Him that was *born*, and that career is that of the Self itself as the Ideal Vedāntic Student and Knower. As a student must have a worthy teacher or teachers who themselves should have had worthy teachers, the teachers selected for Suka is King Janaka and Rishi Nārada. These are famed in the Upanishads as having received Knowledge, the one from Yājñavalkya and the other from Sanat-Kumāra. In respect of Knowledge

the caste of the teacher is immaterial, for it is laid down that obtaining Knowledge from a Brâhman, or from a Kshatriya, or from a Vaisya, or even from a nîka or low-born Sûdra, the student should put faith in it.* The two mountain peaks that go asunder and make way for Suka mean the two skull bones of the head that are believed to be sundered apart by the Knower's Self as it makes its upward exit. This idea is as old as the Taitt-Upanishad (I. 6: 'vyapohya śīrshakapāle,' &c.), which says that splitting asunder the two skull bones and uttering the three Vyâhritis, the Knower enters or pervades (the regions of) Agni, Vâyu and Âditya, while Mahas, the fourth Vyâhriti, meaning 'the Great or Vast,' lodges him in (the Infinite) Brahman. The Self taught by Sanat-Kumâra to Nârada in the Khând.-Upanishad is Bhûman, Vast, existing everywhere. Suka as this Infinite Self gives answer to Vyâsa from within all the things and directions of the universe. Thus it is that Vyâsa becomes 'Extensive' by means of his Spiritual Son, the Infinite Self.

The sundering of the two mountain-peaks in Suka's onward progress is of the same esoteric import as the splitting of Mt. Krauñka by the god Skanda, while in respect of the manner of birth our Suka is the imitation of not only Skanda, but also of his first ancestor Vasishtha who, I have tried to show, is Agni flashing forth from the mind of Urvasî, the mother Aranî, and who is also called the Drapsa that is *skanna* and laid on the lotus with divine chant, Rv. VII. 33, 10—12. There Drapsa seems to mean Retas in the sense of son. Agni is the divine son because he is generated by attrition. In one and the same breath Agni is called Our Father and also the Son of Our Father, that Son whom the gods made as the First Âyu or Living One, the Father of this First Âyu being the supposed first Manu or Man, the first sacrificer that generated Agni as his First or Foremost Child (Rv. I. 31, 10—11). He is the *widespread* Garbha, Germ, of the Creator Tvashtri (I. 95, 2); nay He himself is Tvashtri (*ibid.*, 5).

* Vide M. Bh. Sântiparvan 319, verse 87.

He is the Son of the gods and yet at the same time their Father (Rv. I. 69, 1). They (the gods) longed with their concordant minds for Retas or Seed in their bodies (I. 68, 4). As pointed out by Dr. Oldenberg the Retas seems to mean Agni. That Agni is not simply the visible fire but the Creator of the universe is denoted in the verse itself, the second half of which says that He has adorned the sky with stars.* This Son of the gods, of the first man, of the Creator *Tvashtri* himself is also the Spiritual Son of every sacrificer, for it is said that Agni is delightful in the sacrificer's house like a son born (I. 69, 3). In I. 142, 10 there is the prayer, May *Tvashtri* pour forth for us in our navel That Wonderful Seed (*Tat Turīpam Adbhutam*) with many treasures, plentiful by itself, &c. By the Wonderful Seed, Agni himself that is generated in the sacrifice seems to be meant. The same Seed seems to be the Son mentioned in II. 3, 9 (see also III. 4, 9) as : "Through (the gods') hearing (our prayer) a manly son is born (to us), tawny-coloured, rich in gain, bringing vigour, loving the gods. May *Tvashtri* deliver for us a son, the navel, and may he then go to the abode of the gods". The tawny-coloured Son can only be Agni, the Deity of the Hymn; he loves the gods because he is regarded as the priest worshiping them; he goes to the gods because he is well known as the carrier of the sacrificer's oblations to them; he is the navel evidently in the sense of his being the Tie of Life upholding the universe. It is Agni as the sacrificer's Son that is addressed in the *Taitt.-brāhmaṇa* III. 7, 7, 10 as : *Putrah pitre lokakrit Jātavedah*, 'Thou art, O *Jātavedas*, the Heaven-securing Son for thy father (the sacrificer that generates thee)'. This idea is as old as the *Rig-veda*. In the dialogue, Rv. X. 95, between

* The Primal Retas spoken of in Rv. X. 129, 4 as the *Bandhu* of *Sat*, the Bond of Existence, found by poets by searching well in the heart, seems to be Agni himself as the Life immanent in the universe, upholding it. The wonderful beings who are mentioned in verse 5 of the same Hymn as : *retodhāḥ āsan mahimānaḥ āsan*, may be the gods as bearing the Retas, i.e., Agni, in their bodies; they are great and mighty because they bear Him.

Purûravas and Urvastî the son for whose birth Purûravas longs most ardently, and who, being born as the worshipper of the gods, releases him from the bondage of death and makes him immortal, is clearly Agni that is mentioned in verse 12. The Vedic poets were not above desiring for progeny, wealth, happiness and victory. It is because a son was very lovable to them, and because at the same time they attached great importance to generating the sacred Fire Agni, that they called him the most beloved Son of the gods, of their ancestors and of themselves. Generating the sacred Fire meant the performance of a great sacrifice such as the Soma-sacrifice, which no doubt became a costly rite; and it is easy to conceive how the belief may have arisen that without generating Agni as the Saviour Son there was no obtaining Heaven.

The Brih.-âr.-up. I. 5, 17—20 is about the dying father's entering into his son together with his own spirits, addressing him: 'Thou art Brahman (Vedic study); thou art the sacrifice; thou art the world'. His entering seems to mean his infusing his spirituality into his son and transferring to him the family *rina*, debt or duty, of serving the *Rishis* with Vedic studies; the Gods and the Fathers, with sacrifices; the world, with hospitality, charity, &c., for it is said: 'If there is anything done amiss by the father, of all that the son delivers him (*muñkati*), and therefore he is called Putra, son'. The idea seems to be that the son that steps into the place of the father on receiving charge from him should continue the duty, supplying any omission on the part of the father. The entering into the son does not mean that there is no Heavenly life for the father, for, says the Upanishad, when he enters with his spirits into his son and dies, *divine* vital spirits enter into him (the father); he becomes the Self of all beings; as the (Highest) Deity is, even so does he become. In saying that the son is called Putra because he delivers (*muñkati*), a pun upon the *tra* of the name is implied as meaning *trâ*, to protect or deliver. In subsequent time the pun assumed another form by reading Putra

as Put-tra or 'he who delivers from Put', making Put to mean Hell. It is Agni generated in the sacrifice that is the Saviour Son in the full sense of the word, as he secures immortal heavenly life; but the ordinary son also came to be looked upon as a sort of saviour, as he performs *Śrāddha* for the benefit of the ancestors and is expected to rectify whatever was done amiss by them, his generating the sacred Agni and performing the great sacrifice being considered as securing Heaven not only for himself, but also for those of his ancestors who chanced to die without performing it.

Therefore, when the stories say that Agastya and Jarat-kāru were urged by their departed ancestors to beget a son as the only means of saving them from falling down into the pit, and that Parāśara, Vyāsa and others longed for a son and begat him in a strange manner, I feel convinced that the son spoken of in these riddling stories is Agni; that Agni generated as Son in the sacrifice is not simply the visible fire, but *Āyu*, the Living One, that is realized as having entered into all creatures and things as *Viśvāyu*, the Life of all; that the same Living One is realised as the Self of all by the Knowers who have given up the symbolism of the rituals; and that our Vyāsa's son Suka as the Self of all, existing everywhere, is the only Saviour Son—the Spiritual Retas or *Vīrya*, Strength or Valour—of the Knowers.

ADDENDA AND CORRIGENDA.

PAGES 12—17, AND 31 ON THE MEANING OF THE VEDIC VERSE ABOUT THE SEVEN *Rishis*, ARUNDHATĪ, AND THE KRĪTTIKĀS. According to the Sūtras of Āpastamba who follows the order of the Mantras of the 'Taittirīya Ekāgnikānda, the polar star is worshipped first by repeating the Mantra given on p. 1 *ante*, and then Arundhatī by repeating the verse in question. But the Gṛihya-sūtra of Hiranyakesin says that the Seven *Rishis* are worshipped first and then the polar star. It is not clear where Āpastamba means Arundhatī to be located, whether in the Krīttikās (Pleiades), or in Ursa Major. There can be no doubt that by the Seven *Rishis* Hiranyakesin means Ursa Major. Following the commentator of Hiranyakesin, Dr. Oldenberg translates the verse in question thus: "The Seven *Rishis* who have led to firmness she, Arundhatī, who stands first among the six Krīttikās (pleiads):—may she, the eighth one, who leads the conjunction of the (moon with the) six Krīttikās, the first (among conjunctions), shine upon us!"—S. B. E. XXX. p. 194. The commentator has evidently taken 'vahantīyam' to be 'vahantī' (nom. singular) and 'iyam.' 'Mukhya-yogam' is taken to mean the first conjunction, which, it is assumed, is with the moon by reason evidently of the position of the Krīttikās as the first of the asterisms in the Vedic list. But it is not clear how Arundhatī can, if she is a shy star in Ursa Major, have anything to do with the Krīttikās, and how she can be called the eighth. I think that Haradatta, the commentator of Āpastamba, is correct in taking 'vahantīyam' to consist of the plural verb 'vahanti' referring to six of the Krīttikās, and 'iyam' to the bride, who and not Arundhatī is mentioned as the eighth.

About the Seven *Rishis* there is clearly the idea in the Satapatha Brāhmaṇa (p. 33 *ante*) that they are the Seven Prāṇas, senses or vital powers, and that by means of

austerity they become a single Purusha, namely the Creator Prajâpati *alias* Agni. This seems to indicate the Creator to be the Universal Soul consisting of pure sense-powers as the so-called Seven *Rishis*. This idea may be as old as the *Rig-veda* itself, for in praising the Creator Visvakarman, who, by being described as having eyes, hands, and feet everywhere, is indicated to be the all-pervading, all-knowing Universal Soul, it is said (X. 83, 2) that He is the One beyond the Seven *Rishis*. It is likely these Seven *Rishis* are the sense-powers of the One Soul. When the Sun that sees and pervades everywhere by means of his light is taken as an emblem of the Universal Soul, and is praised in the *Rig-veda* as being the Soul of all movable and immovable objects (*Sûrya âtmâ jagatas tasthushas ka*), we may well conceive how easily the concept of the Sun as metaphorically the Soul of the universe might have led the old poets to locate in the Sun the sense-powers also along with the Soul. The *Vâ lakhilya Rishis* being clearly identified in the Vedic rituals with the Seven *Sîrshanya Prânas*, the Purânîc idea of their residing in the Sun may have come down even from the Brâhmana period. For a starry personification of these Seven *Rishis*, there seems to have presented itself to the imagination of the ancient Indo-Aryans the very grand northern constellation of the Seven *Rikshas* of Ursa Major (*riksha* means both star and bear). In the *Satapatha Brâhmana* II. 1, 2, which I happened to see since writing the *Essays on Arundhatî and Kumâra*, the idea is found as an old one that the stars of Ursa Major formerly called *Rikshas* are the Seven *Rishis*, and that they had the *Krittikâs* as their wives. There must have been some poetical reason for regarding the *Rikshas* of Ursa Major as the Seven *Rishis*, and the *Krittikâs* as their wives. The former, situated by the northern side of that part of the ecliptic where the power of the summer Sun was in its climax in the Vedic days, were, I fancy, pictured as the Sun's most powerful *Prânas*, the so-called Seven *Rishis*—males by reason of the masculine gender of both *rishi* and *riksha* (*riksha*, feminine in the classical Sanskrit, was masculine

in the Vedas). Likewise the *Krittikās* having the same number of stars as the Seven *Rishis*, and situated at the region where the vernal Sun began to assert his power at the close of winter, were also, I think, regarded as the Sun's *Prānas* in a milder aspect, for which reason, I think, and also because the name *Krittikā* is feminine they were fancied to be the wives of the *Rishis* of Ursa Major.

It is likely that the Seven *Rishis* mentioned in the *Taittirīya* Mantra in question in connection with the *Krittikās* are the *Rishis* of Ursa Major. I now give up that part of my theory which fancied *Arundhatī* of the *Krittikās* to be a representation of *Rohinī* when she is in conjunction with the Sun and therefore shy or veiled in his superior light. Compared with their husbands in Ursa Major the *Krittikā* stars are of shy modest light; therefore, they were looked upon as the heavenly forms of wifely modesty. Of them the one counted as the first is the most shy and modest and therefore called *A-rundhatī*, non-dazzling; and their husbands, representing as they do the senses or intelligences, are fancied to have brought about her *dhruvatā* or starship (in the form of that very modest shy star), while the remaining six ladies of the group, as if to honour her for her extreme modesty, are fancied to bear facial union (for her), *i.e.*, conjointly kiss her on the face. Such seems to me to be the drift of the Mantra in question.

If the Mantra had not looked upon the *Krittikās* as happy wives, it would not have wished the bride to prosper as the eighth—as another like them. But the *Satap.-brāhmaṇa* II. 1, 2, referred to, gives expression to a different view of the *Krittikās*. After laying down that the *Gârhapatya* and *Āhavanīya* fires may be set up under *Agni's* asterism the *Krittikās*, it raises a fictitious objection by saying that originally the *Krittikās* were the wives of the Seven *Rishis* who were in former times called the *Rikshas* (bears); but that they were precluded from intercourse with their husbands; for the latter, the Seven *Rishis*, rise in the north, and they, the *Krittikās*, in the east;

and that therefore if one sets up the fires under the *Krittikâs* he may have the misfortune of being precluded from intercourse with his wife. It overrules this objection thus: "But he may nevertheless set up (his fire under the *Krittikâs*) ; for Agni doubtless is their mate, and it is with Agni that they have intercourse"—(S. B. E. XII. p. 282).

Thus the relationship of husband and wife, though admitted, is relegated to the past time, by bringing in the idea of divorce. The distance between the two constellations existed at all times, and did not stand in the way of the older poets bringing them both together spiritually in happy wedlock even though Agni was the Deity of the *Krittikâs*. Varied are the fancies of poets. Accordingly in the subsequent time of the *Satap.-brâhmana* a myth-maker seems to have read the *Krittikâs'* having Agni as their Deity into the paradox of those *Rishi-wives* having intercourse with Agni, that is committing adultery with one other than their husbands. In bringing about this riddle the name *Krittikâ* is likely to have been played with as meaning those that are cut off: cut off or separated from their husbands, they are *Krittikâs*. When we bear in mind that the Seven *Rishis* represent the *Prânas* or vital spirits and that the same *Brâhmana* has said in another place that the Seven *Prânas* became a single *Purusha* as Agni by means of austerity, the paradox of adultery vanishes.

The *Satap.-brâhmana* about Agni's intercourse with the *Rishi-wives* must be counted as one of the old riddles availed of in fashioning the wonderful story of the *Mahâbhârata* about the birth of the Son God. Its *Arundhatî* who is not among the divorced is, as explained in the Essay on *Kumâra*, one of the faint stars near the Seven *Rishis* of the Great Bear, *Vinatâ* being made to take up her place in the group of the *Krittikâs*.

In connection with my view that phenomenally the Son God of the *Mahâbhârata* story is the young vernal Sun when he is on the lap of his mothers, the *Krittikâs*, and that as the Sun is one of the aspects of Agni, it is fancied

that he is the child of the fatherly Agni located in the higher region as the deity of those stars, it may be stated here that the idea of the vernal Sun Agni as the child of the *Krittikâs* seems to be as old as the *Rig-veda* itself if my interpretation of the first hymn of *Mandala III.* is correct. It speaks of the ancient births as well as the recent ones of Agni that is worshipped on the altar generation after generation (v. 20). This seems to mean that the act of generating the sacrificial Agni and worshipping him on the altar was an ancient custom repeated again and again from the days of older generations. This immortal god is the domestic god dwelling in the homes of the mortals (v. 18). Evidently to show that this immortal god is symbolized not simply by the fire on earth but also by the heavenly fire, his birth in the upper region is spoken of in the earlier part of the same hymn. He is *Apâm Garbha*, Son of the Waters (v. 13). Ordinarily this would mean the lightning fire born in the water-charged rain clouds. But there is at the same time something extraordinary in this hymn in its description of the Waters. They are *seven* young sisters and wives; daughters of Heaven; *seven* *Vânîs* giving birth to the single child Agni; they are *samîkî*, *turned towards each other*, bearing in their lap the child that has grown in the wide unbounded space clothing himself in light (vv. 3—11). Agni thus described seems to be the Sun, while his seven mothers that are *samîkî* seem to mean the closely situated seven stars of the *Krittikâ* asterism pictured in the relationship of mothers to the young vernal Sun. Their being called the Waters seems to be due to the imagery of Agni as the Son of the Waters or rain clouds being carried higher up and applied to the Sun Agni. It became therefore necessary to picture some permanent object in the sky as the rain clouds, the Waters, and of all the asterisms the choice fell upon the *Krittikâs*. Why? Because I think they were known even in the time of the *Rig-veda* to belong to Agni. The best season for setting up the sacred fire is *Vasanta*, spring, the face or first of the seasons; and the best asterism for that purpose

is Agni's own asterism the *Krittikâs* (Taitt.-br. I. 1, 2, 1), so that it would seem that Agni was set up in the *Vasanta* season on some convenient tithi the asterism of which was the *Krittikâs*. This makes Agni so set up the child as it were of the *Krittikâs*. I consider it likely that the custom of setting up the sacred fire in *Vasanta* and under the *Krittikâs* came down to the *Brâhmana* period from the time of the *Rig-veda*. How natural, therefore, it was for the priestly poet of the hymn to picture the vernal Sun when in conjunction with the seven *Krittikâs* as their son Agni—as those conjoint sisterly Waters' Son set up or born in the sky on high. Under this view of the Sun as the Son of the seven Waters in the sky, it is significant that the individual names given in Taitt.-br. III. 1, 4, 1 to the seven *Krittikâs* are names of rain clouds variously pictured (*vide* pp. 13—14). Rv. IX. 103, 3 mentions the seven *Vânîs* or sounds of the *Rishis*. They seem to mean the seven principal metres in which *Rishis*, poets, composed their chants. In the case of the birth of Agni as lightning, the thunder of the rain clouds is metaphorically the sacred metres singing together in the shape of chants uttered by the priests when the sacred fire is generated. Transferring the simile higher up, the same seven *Krittikâs*, the motherly Waters, are also the seven metres singing to the birth of the vernal Sun Agni.

Pages 56—62. I fancied that the *Abhijit* of the story is a fictitious one. But it now appears to me that she is the real one situated between *Uttarâ-Ashâdhâ* and *Sronâ*. As the number of the asterisms is popularly twenty-seven without counting *Abhijit* among them, and as *Abhijit* is far away from the ecliptic (*vide* Mr. Tilak's *Orion*, p. 203), the myth imagines that formerly *Abhijit* had her place on the ecliptic, but afterwards disappeared from that place and fell down to the point where she now is. Her imagined former place is either where *Krittikâ* now is on the ecliptic, or that point of the ecliptic between *U.-Ashâdhâ* and *Sronâ* which is on a line with her present position. In

either case we have to take the myth to imply that Abhijit's retirement from the ecliptic resulted in the re-adjustment of the spaces between the other asterisms so as to make room for the Krittikâs as one of the asterisms.

Samâ may be taken to mean not *even*, but *equal*. Also the verb *abhavat* may be corrected into *bhavet*; and what Indra says in verse 10 may be put thus: 'Accordingly, whereas formerly Rohinî was [the beginning point of time], (now) time beginning with Dhanishthâ has been fixed by Brahmâ, (thinking that) in this manner [*i.e.*, by allowing in the mode of counting time from Dhanishthâ a place for the Krittikâs in order to supply the deficiency caused by the retirement of Abhijit] the number (of the asterisms) would become *equal* (to what it was before, viz., 27).'

Page 94, lines 2—10; also page 192, the last two lines, about Vishnu of the three strides being the Sun. Although the Sun is one of the forms of Vishnu, still, when dwelling further on in the Essay on Vâmana-Trivikrama on Vishnu's three strides, it has appeared to me that both in the *Rig-veda* and in the Purânic legends Vishnu is not the Sun with his morning, midday, and evening steps, but the Deity of Sacrifice with his first step on the Earth, the second in the Air, and the third in the Sky. See also *Satap-br.* I. 9, 3, 9:—"Vishnu, truly, is the sacrifice; by striding (*vikram*) he obtained for the gods that all-pervading power (*vikrânti*) which now belongs to them. By his first step he gained this same (earth), by the second this aërial expanse, and by his last (step) the sky"—(J. Eggeling, Part I., p. 268). The same three regions of Earth, Air and Sky pervaded by Vishnu's three strides are mentioned again in *Satap.br.* III. 6, 3, 3, Part II., p. 155. The form of Vishnu in the third station is the Sun, who as the summer Sun opens up the flood-gates of the heavenly river, the summer rains.

Pages 268, 269 about the meaning of *sumat-jâni* in *Rv.* I. 156, 2. *Jâni* is usually taken to mean wife;

but in the *Rig-veda* where the Maruts are called *bhadrājānayah*, and where Agni who is well-known as being *dvimâtâ* is called *dvijâni*, Prof. Max Müller has taken *jâni* to mean clearly mother, not wife (*Vedic Hymns*, Part I. p. 359). As to the meaning of *sumat*, I have since come to know that in *Vedic Hymns*, Part II., Rv. I. 142, 7; V. 2, 4; and III. 3, 9, it has been taken to mean *with*, or *together*. Yâska's meaning, *svayam*, is given in the Nirukta in respect of Rv. I. 162, 7 only; the exact meaning being unknown, *svayam* seems to be guessed as the probable meaning there. Such being the case, there is no certainty of *Sumat-jâni* of I. 156, 2 meaning 'one who *himself* is wife.' But even avoiding that meaning, we may arrive at the same result by construing *sumat*, which is divided as *su-mat*, in another manner. *Su* as a prefix means good, beautiful, as in *su-kathâ*, *su-kanyâ*, &c. The affix 'mat' means *having*, or *with*, as in *vasu-mat*. *Sumat*, therefore, as an adverb may mean *beautifully*, while in a compound word it may mean *beautiful*. May Night and Dawn sit down on the sacrificial grass *beautifully* (I. 142, 7). The highly shining Agni walks *beautifully* far from his dwelling place like a herd (V. 2, 4). Agni spreading all about in a conflagration seems to be likened to a herd grazing all about in the pasture land, or he himself or his alter ego the sun is a herd of rays. Resplendent Agni who is *sumat-ratha*, having a *beautiful* chariot, has encompassed the dwellings or lands (III. 3, 9). Or the swift-moving Agni or the sun may mean the beautiful chariot metaphorically. Similarly *sumatjâni* in I. 156, 2 may mean either 'one who has a beautiful mother,' or 'one who is a beautiful mother.' If we adopt the latter meaning, we have Vishnu described as being *Pûrva* (Ancient=Father), *Navîyas* (New, Young=Son), and the Beautiful Mother. Vishnu is *Navîyas*, I think, in his aspect as Agni who is often called *Nava*, *Navishtha* and *Yavishtha* (*vide Index of Vedic Hymns*, Part II). Father, mother, and son are correlative terms, the idea of any one of them being impossible without the other two. The sacred Agni

generated by attrition was fondly called Sujâta, the Beautiful Child; but as he represents the omnipresent, eternal God, He himself is Father, Mother, and Son. In other words He is what the Brâhmanas have called Svayambhu, Self-born. Speaking of the First-born Svayambhu Brahman, the Taitt.-Br. III. 12, 3, 1 says that He himself is Father, Mother, and Son (sa eva putrah sa pitâ sa mâtâ). When describing Aditi to be all the gods and everything that is and will be, the *Rig-veda* I. 89, 10 says that Aditi is Father, Mother, and Son. Likewise in the verse, I. 156, 2, in question Vishnu seems to be described as being this triad, viz., the Pûrvya (Father), the Navîyas (Son), and the Beautiful Mother.

Page 370, about the pun on the word nakshatra in the Taitt.-Brâhmana. I have since come across the same kind of pun on the word in the Satap.-br. II. 1, 2, 19 (Part I., p. 288). It is to this effect: "The gods said, 'They who have been powers (kshatra), shall no longer (na) be powers (kshatra)!' Hence the powerlessness (na-kshatratvam) of the nakshatras. For this reason also one need only take the sun for one's nakshatra (star), since he took away from them their energy, their power." Thus, for the sake of the pun, it is mythically assumed that the stars had been the kshatra class, the powerful or military class, but that the sun whose light swallows them all in the day time makes them na-kshatra, powerless. This strengthens the conclusion arrived at that Parasu-Râma who makes the kshatra class na, no, nihil, is phenomenally the sun, and that King Arjuna the White and the Kshatriyas annihilated by Râma are the moon and the stars.

Page 412, lines 26—28. The purport given of the Vedic passage about Raksho-râja is a little incorrect. According to Haradatta's commentary, Brahmanasputra is an epithet applying to Agni, and not to Rakshorâja. The correct purport is this: 'The Kauberakas sent or urged by

Rakshorāja go to the village along with their wives wishing for (killing) those (children) that are not (yet) initiated. (May) this Brahmanasputra saying, kill these, catch these (i.e., the Kauberakas), them may Agni pursue (and drive out), them Indra, them Brihaspati.'

About Lankā in the south as the abode of the Rākshasas of the Rāmāyana, the south as the region of evil spirits is an old Vedic idea. The Satap.-br. I. 4, 5, 3 says that "Indra drove off towards the south the evil spirits, the Rakshas."

Page 413, about Rāvana being so named because the god Siva made him cry. Siva is Rudra, meaning the crier or howler, and whatever is terrible, cruel, is called raudra. Wishing to indicate the terrible nature of the Rākshasa king of Lankā by his very name, the poet called him Rāvana, the crier or howler, and as a Rakshas he is raudra. The myth in question must have arisen by looking upon Rāvana as if he were a second Rudra, a rival in name to the god Rudra himself. As such a rival the myth depicts him as trying to hurl down Rudra from his mountain top, but he is outwitted and made the humbled Rāvana, crier. Thus whether a terrifying howler to his inferiors, or a humbled crier to the superior howler that subjugates him, Rāvana is Rāvana.

Page 436, lines 4—6 about Parasu-Rāma's discharging his arrow at the sea and making it recede. See M. Bh. Dronaparvan, adh. 70, that is the sixteenth of the Part known as the Shodasārājika; also the Harivamsa story quoted on p. 522 *ante*, lines 14—17.

Page 581, lines 23—25, about the meaning of what Vyāsa Pārāsarya says. I have come to know that the commentators take the verb *aikkham* to mean not wishing, but thinking or regarding: 'I think or regard death from

lightning only to be death'. They say that Vyāsa said so because by reason of the most terrible and sinful nature of death from lightning he thought that only to be fit to be called death, and not the other kinds of death. I doubt if this was the meaning intended. The whole passage looks like a riddle. The second sentence says that he who knows this, *i.e.*, the meaning of the riddle, him the lightning will not kill without his *wishing* to be so killed. The converse of this is that if one *wishes* to be so killed, he will be so killed, and therefore, if we take the verb *aikkham* in its well-known sense of *wishing*, the first sentence means that Vyāsa was one who *wished* for death from lightning only as his death.

APPENDIX.

Being also an Orionist in my own way, I read with great interest the learned criticisms* on Mr. Tilak's *Orion* and Prof. H. Jacobi's paper *On the date of the Rig-veda*. I was not aware of them till some months after Vol. I. was printed. I shall dwell upon certain facts and propose a modified theory regarding the date of the *Rig-veda*. Ancient Hindu dates are, as characterized by a learned Professor, "ninepins set up only to be bowled down again." It being impossible to fix the date of the *Rig-veda* with certainty, any theory about it can only be left to be judged either as having some degree of probability, or as being utterly improbable.

The lunar month with its striking phenomena of full and new moon was the month in vogue in the olden days. Although it ends with a fraction of the 30th day, it was popularly spoken of as having 30 days. It is the period of twelve such popular lunar months that seems to be spoken of in the *Rig-veda*, I. 164, 48, as the year of 360 days. At the same time it was known that twelve lunations fell short of the solar year by about 12 days. Both the intercalary lunar month and the annual intercalary period of 12 days occur in the *Rig-veda* (I. 25, 8; IV. 33, 7). We know how the former is utilized. Without interfering with the system of adding the intercalary month at fixed intervals, but as a supplement to it for approximately fixing the day of the winter solstice every year, the annual intercalary period of 12 days seems to have been utilized in forming the quinquennial Yuga, the years of which are called Samvatsara, Parivatsara, Idāvatsara, Iduvatsara and Vatsara.† This Yuga has come down from the Vedic age, as the names of its five years are mentioned in the *Taittiriya Samhitā* V. 5, 7. Prof. Weber thinks that it occurs in the *Rig-veda* itself, III. 55, 18 (*Hist.*

* By Prof. G. Bühler, Prof. G. Thebaut, and Prof. W. D. Whitney published respectively in the issues of the *Indian Antiquary* for September 1894 (Vol. XXIII., pp. 239—249), April 1895 (Vol. XXIV., pp. 85—100), and December 1895 (Vol. *ib.*, pp. 361—369). The English translation of Prof. H. Jacobi's paper is printed in *Ind. Ant.* for June 1894 (Vol. XXIII., pp. 154—159).

† Under the Vishnu-Purāṇa II. 8, 71 the commentator Vishnukitta quotes the verses of Vriddha-Garga to this effect: 'The winter solstice with the sun in *Śraviṣṭhā* will occur in the month of *Māgha* in this order: in Samvatsara, the first year, on the pratipad or 1st of bright half (i.e.,

Ind. Lit. p. 113, note 127), but as the verse is very enigmatic, nothing certain can be made out from it. As the passage of the Kaushtakī Brāhmana about the time for commencing the sacrifice called gavām-ayana, quoted by Prof. Thebaut, takes the winter solstice to coincide with the new moon preceding the full moon of the month of Māgha, it is likely that the custom of connecting the solstice with *Sravishtā* in the Vedāṅga Jyotisha had come down from the Brāhmana period. But it is not known in what pāda of that asterism, whether in the first, or the second, or the third, or the fourth, the solstice was taking place at that period; for what is the first point of that asterism in respect of the sun's entry into it once in a year is the last point on coming to which the winter solstice left it altogether and preceded to the asterism next behind it*. As at the time of the annual solar conjunction the asterism is not visible, it was not possible in the olden days to connect any exact pāda of it with the solstice; all that could be done was to be sure that the solstice would occur on some day during the time the asterism remained heliacally set in the month of Māgha. Māgha having thus come to be known as the first month of the sun's northward journey, the solstitial day was *popularly and conventionally*, and not with astronomic exactness, fixed to be the pratipad or the very first day of that lunar month, inventing the quinquennial Yuga in order to make the conventional solstitial day to revert to the same pratipad at the commencement

immediately after new moon as the starting point of the Yuga); in *Pari-vatsara*, the second year, on the 13th of bright half; in *Idāvatsara*, the third year, on the 10th of dark half; in *Iduvatsara*, the fourth year, on the 7th of bright half; in *Vatsara*, the fifth year, on the 4th of dark half; so that when the next Yuga begins the winter solstice will come back to the 1st of the bright half of Māgha.' It will be seen that the interval between the lunar dates of one year and another for the solstice is 12 tithis. It seems to be left to be understood that one intercalary month will have been added in the course of the third year so as to make the solstitial day go back to the bright half in the fourth year, and the adding of another intercalary month in the course of the fifth year would terminate the Yuga on the new moon or last day of *Pausha* the last month of that year. Therefore, another verse quoted by the same commentator as that of *Lagadākārya* (the same which Mr. M. Rangāchārya on p. 19 of his work on the Yugas quotes as from the Vedāṅga Jyotisha) says that the quinquennial Yuga begins with the bright half of Māgha (of the first year) and ends with the dark half of *Pausha* (of the fifth year).

* As two asterisms and a quarter make a zodiacal sign consisting of 30°, each asterism consists of 18° 20' and each pāda or quarter of it 3° 20'. The precession of the equinox is at the rate of about 960 years through an asterism.

of the next Yuga. In course of time another *popular and conventional* method seems to have arisen of celebrating the solstitial day *fixedly* every year on the seventh of the bright or first half of Māgha, calling it Ratha-saptamī, the reason for this being evidently this poetical idea, viz., as the sun's car was fancied by the Rishi to be drawn by *seven* horses or by a single horse named Sapta, *Seven* (Rv. I. 164, 2), so let the *seventh* day of the month in question represent the time of the sun Saptasapti's commencement of his northward journey.

It is true that the Vedāṅga Jyotisha fixes the winter solstice at the very beginning of Sravishthā and the summer solstice at the middle of Āshleshā, but this also seems to be *conventional*, and not due to any *exact* observation of the points; for it is not likely that at the very moment when an astronomer arose to observe and fix the points *exactly*, the winter solstice happened to be exactly at the very beginning of Sravishthā, whereas on the contrary it is easy to conceive how, having Sravishthā regarded as the asterism of the winter solstice and as the starting point of time from the ayana or solstitial point of view, it could be thought appropriate to make the start not from any fraction, but from the very beginning of that asterism, just as the beginning of any asterism is the starting point of the moon's journey through it. When thus the starting point of the winter solstice was assumed to be the first point of Sravishthā, the summer solstice had as a matter of course to be placed at the middle of Āshleshā, taking the number of the asterisms as twenty-seven. With the solstitial points thus conventionally fixed, the two equinoctial points would be one at the beginning of Bharanī's fourth pāda, i.e., at 10° of Bharanī, the other at the beginning of Viśākhā's second pāda, i.e., at 3° 20' of Viśākhā. The sun's annual progress from 10° of Bharanī to the first point of Krīttikā would take place so soon as within four days, and as there is no lunar month named after Bharanī, the two solstitial and the two equinoctial months were popularly Māgha and Śrāvana, Vaiśākhā and Kārttika.

The same sense of conventional propriety which selected the first point of Sravishthā from the solstitial point of view seems to have induced the selection of the first point of Krīttikā, and not the fraction of any star such as 10° of Bharanī, from the equinoctial point of view; for the Vishnu-Purāṇa, after saying in II. 8, 67 that the two Vishuvans, equinoxes, are when the sun enters Mesha (Ram) and Tulā (Scales), says further on in verses 76—79 thus: 'When the sun is in the first part of Krīttikā, the (full) moon will be in the fourth [third?] part of Viśākhā; when the sun is in the third part of Viśākhā, the full moon will be at the head (i.e. the

first point) of Kṛittikā: then indeed (*i.e.* at both the occasions) is the sacred Vishuvan time for worshipping the gods and Fathers and for giving alms.' The commentator Vishnukitta says that these Vishuvans in Kṛittikā and Viśākhā were of the olden days. Still they continued to be celebrated by special worship.

It is argued that "we must disabuse our minds of the notion of the equinoxes—vernal or autumnal—having been of any importance for the Hindus previous to the time when the influence of Greek astronomy began to make itself felt"; that in the Brāhmana period, although the winter solstice was known as occurring in the month of Māgha and is mentioned in connection with the gavām-ayana sacrifice which lasted for the whole year, still the equinoxes were not known, as they were not, it is argued, as marked and noticeable phenomena and as easy to find out as the solstices; and that in the Brāhmanas the word Vishuvan itself did not mean equinox, but the middle time of that sacrifice—a time which with the beginning of the sacrifice placed optionally either in Māgha, or Phālguna, or Kaitra did not correspond with any of the equinoxes. But let the phenomena of the months of midwinter and midsummer be ever so much felt *as a whole*, the daily progress of time to the longest or to the shortest day, that is to the sun's northernmost or southernmost point, is as gradual and imperceptible, unless the sun's shadow or the points of sunrise and sunset are daily marked, as the progress to the time when day and night are equal, that is to the time when the sun rises in the true east midway between his northernmost and southernmost points. Simply because the Brāhmana found it enough to mention only the winter solstice in connection with the gavām-ayana we cannot say that the equinoxes were not known, any more than we can say that the summer solstice also was not known; on the contrary when, as is conceded, the longest and the shortest days were approximately known, the equally interesting time when day and night are equal was most unlikely to have escaped notice. The same word *vishuvan* which meant the *middle* of the 'ayana of the cows' was fit to mean as well the *middle* of the two ayanas of the sun Gavāmpati, the Lord of cows or rays.*

* Vishuvan as a fixed technical word for equinox, if not current in the Brāhmana period itself, must have begun to be so in the subsequent time, but long before the points were shifted to Mesha and Tulā. Samā, 'equal', as one of the names for the year, is an old Vedic word ('payasvatī dughām uttarām uttarām samām'—Rv. IV. 57, 7), sometimes used in Atharva Veda in the sense of half-year also, *vide* Dr. Macdonell's dictionary. Side by side of the sacrificial year gavāmayana, a civil year beginning from any of the equinoxes is likely to have existed under the name of samā.

The passage in the Vishnu-Purāṇa already quoted shows that the old equinoxes in Kṛittikā and Viśākhā were so important as to be observed religiously—a custom which must have come down from the olden time that preceded the shifting of the equinoxes to the first points of Mesha and Tūlā. The subsequent astronomers retained the old name vishuvan that had been in use for equinox, but shifted the points because the old points had, in course of time, preceded so far away as to involve a difference of nearly a month between them and the correct time. That the old equinoxes were very important is also indicated by there having been even two gods, Skanda *alias* Kārttikeya and Viśākha, named after the old equinoctial asterisms Kṛittikā and Viśākhā.

To show that the priests of the Brāhmana period knew the point of the true east, Mr. S. B. Dīkshit refers to a passage in the Satapatha-br., II. 1, 2, which says that the Kṛittikā asterism does not deviate from the east, and he advances the opinion that the age of that Brāhmana must be about 2990 or 3000 B. C., when, according to his calculation, that asterism was on the equinoctial line so as to be fit to be spoken of as not deviating from the east.* But allowing that the point of the true east was known approximately, it may well be questioned whether that Brāhmana is so old as 2990 B. C. The passage is in praise of the Kṛittikā asterism as the fittest under which one may set up his sacred fires. Heading the list of the Nakshatras that asterism belongs to Agni himself, the god of fire; and allowing that it was looked upon in the Brāhmana period as the star of the vernal equinox when the sun rose in the central point, the east, it is easy to conceive how the situation of that star even to the north of that point by a few degrees, though not on the point itself, would be sufficient to mark it popularly as the star of the east.

But Prof. Thebaut's reasons are very weighty when he holds that the mention in the Brāhmanas of the Phālgunī full moon, and also of the Kaitrī full moon, as the face of the year is due in the first case to Phālguna having been the first month according to the Kāturmāsya system which divides the year into three seasons of four months each, and in the second case to Kaitra having been the first month of the Vasanta season according to the system which divides the year into six seasons of two months each. The Taitt.-samhitā I. 4, 14, in enumerating the months of the six seasons, begins with Madhu and Mādhava which, further on in IV. 4, 11, are clearly defined as forming the Vasanta season. Commencing the six seasons from Madhu we get Tapa and Tapasya, i.e., Māgha and Phālguna, as antyanāmānau ritū, the months of the last season. Yet as Māgha was important as the first month of the

* *Indian Antiquary* for August 1895, Vol. XXIV., p. 245.

sun's northward ayana, preference was given to it for commencing the gavâm-ayana. With Mâgha as the month of the winter solstice, it follows that the vernal and autumnal equinoxes occurred respectively, not at the *beginning* of the first Vasanta month Madhu *alias* Kaitra (the third from Mâgha) and of the first Sarat month Āsavyuja, but at the end of them, *i.e.*, in the *middle* of the Vasanta and in the *middle* of the Sarat season. When the equinoxes were shifted to Mesha and Tulâ, then also they were placed the one in the *middle* of Vasanta, the other in the *middle* of Sarat (*vide* Vishnu-Purâna II. 8, 67). We should therefore give up the idea that the six months of the three seasons of Vasanta, Grîshma, and Varshâ were exactly from the vernal to the autumnal equinox. We should realize the fact that in recognising the solstitial and equinoctial points approximately, the beginnings of Vasanta and Sarat about one month before the vernal and autumnal equinoxes were also recognised.

The arrangement of the asterisms with Krittikâ at their head as found mentioned often in the Taitt-Sambhitâ and the Brâhmanas must have come down to them from a more remote age. The question is whether the same arrangement can be fairly inferred to have existed in the time of the *Rig-veda* itself, and if so what inference can be drawn from that fact as to the date of the *Rig-veda*. In connection with these asterisms the deities to whom they are dedicated are also very important. The following are the asterisms that are either clearly mentioned in the *Rig-veda*, or may be supposed to be referred to in it :—

- (1) Three are mentioned in Rv. X. 85, 13, *viz.*, Aghâ (old name for Maghâ) as the asterism under which kine are killed for the wedding feast, and the two Arjunis (Purvâ-Phalgunî and Uttarâ-Phalguni) as those under which the wedding takes place. As in versc 36 of the same hymn Bhaga and Aryaman are prominently mentioned as the givers of the bride to the groom, it is likely that they were already known as the deities of the two Arjunis ; and that because Bhaga means 'dispenser of prosperity' the star dedicated to that deity was considered very auspicious for the wedding. The bride is blessed to be *su-bhagâ*, prosperous, and have *sau-bhâgya*, (conjugal) felicity (verses 25 and 33 of the same hymn). The interval between the composition of the earliest and the latest hymn cannot be more than 200 or 300 years at the most, and though the hymn in question may be one of the latest, still the marriage custom it refers to connected with the above stars must have come down from a prior time.

- (2) Another asterism, Tishya, is mentioned in Rv. X. 64, 8, along with Krisānu and Rudra, who are probably Sirius and Ārdrā (*vide* Vol. I., p. 240).
- (3) The Taitt.-br. III. I, 2, 7 addresses the asterism Satabhishaj dedicated to Varuna as "satam sahasrā bhesajāni dhatah," an expression which seems to be adapted from Varuna's praise in Rv. I. 24, 9 as "satam te rājan bhishajah sahasram." The fact that of all the numerous verses praising Varuna only I. 24, 9 is adapted in the Brāhmana for its praise of the starry Varuna in Satabhishaj makes it probable that in the *Rig-veda* also that asterism was known to belong to Varuna.*
- (4) In the story of the Ait.-brāhmana about Prajāpati's love of his own daughter she is clearly identified with Rohinī, an asterism dedicated to Prajāpati himself; and the same story is referred to in Rv. I. 71, 5; X. 61, 7; so that we may venture to say that Rohinī was known in the *Rig-veda* also as dedicated to the Father God.
- (5) Connected with the same myth is Orion which, according to the same Brāhmana, is the starry Stag form of Prajāpati. That myth, both in the Brāhmana and in the *Rig-veda*, speaks of Prajāpati's Retas; and as the Soma beverage is styled in Rv. I. 164, 35 the Retas of the Powerful Horse, the Stag and the Horse seem to be two poetical pictures of the same Orion, whose head, called Mrigasiras or the Stag's Head, is dedicated to Soma the Moon, the deity of the Soma drink. When in another place, Rv. I. 84, 14, an Avasiras or Horse's Head is mentioned as Indra's weapon, the same Stag's Head dedicated to Soma seems to be meant. Indra being known as doing his martial deeds invigorated by the Soma drink, the starry Soma in the sky on high seems to have been pictured as Indra's powerful weapon, while the *Mriga* that figures in the *Vrīshākapi* hymn seems to be the same Orion Stag representing the Soma-sacrifice (*vide* Essay on *Vrīshākapi* separately printed). The *Rig-vedic* people should have been blind indeed if they did not notice of all the stars the very grand Orion and picture him in diverse manner. It is admitted that the Vedic deity Soma and the deity Haoma of the ancient Parsis are identical, and that the description of Haoma in the Haoma Yasht as having

* The verse is noticed in Mr. Tilak's *Orion*, p. 158; its almost verbal identity with the passage in the Brāhmana about Satabhishaj is noted here.

"the star-bespangled girdle" applies to Orion with his Belt (*vide Orion*, p. 144). The location of the celestial Soma in Orion by these two Aryan peoples is likely to have taken place before their separation. The systematic dedication of all the remaining asterisms to other deities may have taken place after the separation.

- (6) It is likely that the seven *Kṛittikâs* (the beautiful cluster of Pleiades) as dedicated to Agni were known to the *Rishi* of Rv. III. 1 (*vide* p. 607).
- (7) The poets of the *Rig-veda* did not think it fit to compose hymns for the exclusive praise of all the asterisms. But when so many of them are found mentioned casually in connection with other subjects, it is likely that all the 27 or 28 asterisms were known, some under names which have come down to the *Brâhmana* period, but others probably under quaint old names not well traceable now. When Rv. X. 85, 2 says that Soma the Moon is placed on the lap of the *Nakshatras*, it seems to mean by the *Nakshatras* not the stars generally but the lunar asterisms. If my interpretation of Rv. V. 73, 3 is correct, the *Nâhusha Yugas* mean the asterisms with which the moon comes in conjunction one after another (p. 161).

If it is allowed that the asterisms were known in the *Rig-vedic* period with the *Kṛittikâs* as Agni's asterism, the custom of counting them from that asterism must have also come down from that period, for of all the deities Agni is well known as the *mukha* or face of them, and therefore, it was natural that the first asterism was dedicated to him. The question is whether, at the time when that asterism was dedicated to Agni, it was the star of the vernal equinox. If so, the *Rig-veda* must be placed within the *Kṛittikâ* period itself, somewhere in the early part of it, say at 2500—2300 B. C.*

But if scholars of the Vedic literature are disposed to go to a more ancient time for the period of the *Rig-veda*, then it may be held as not improbable that the arrangement of the asterisms with the *Kṛittikâs* at their head dedicated to Agni was made at a time

* In the Introduction to Vol. I., I stated that "the *Rig-vedic* period may be roughly placed from 600 to 900 years previous to 1426 B. C., which latter is the period when the point of the vernal equinox is said to have been in the region of the *Kṛittikâs*." I was then under the impression that 1426 B.C. mentioned by Bentley was the highest limit of the *Kṛittikâ* period. I now find that Prof. Weber, who had at first taken 1472—586 B.C. as the *Kṛittikâ* period, has corrected it to 2780—1820 B.C. (*Hist. Ind. Lit.*, p. 30, note).

when the heliacal conjunction of that asterism coincided with the beginning of spring, the first of the seasons, about one month previous to the vernal equinox whose point was at that time somewhere near Orion's head. As the *Kṛttikâs* (like any other star) remain heliacally set and invisible for about a month, this gives a wide margin of several centuries, within which to continue to connect the same asterism with the beginning of spring. Even the *Rig-vedic* people may have inherited from their ancestors the custom of connecting the heliacally set *Kṛttikâs* with the beginning of spring. If so, it may even be that the beginning of spring in their own days coincided with the early part of the time of the invisibility of that asterism, that is almost immediately after it fell into the grasp of the evening sun; and that the point of the vernal equinox had already come to the asterism *Rohini* (*Aldebaran*). But in course of time the *Brâhmana* period came and made *Kṛttikâ* the asterism of the vernal equinox with *Śravishtâ* *alias* *Dhanishtâ* as the starting point of the sun's northward journey. This is what seems to be meant when the *Mahâbhârata* story about the birth of the Son God says that formerly *Rohini* (*Aldebaran*) was the starting point of time, but that afterwards *Dhanishtâ* was fixed upon as the starting point (pp. 56—62). Since there can be no doubt about the *Dhanishtâ* star having been regarded as the star of the winter solstice from the *Brâhmana* period down to several centuries afterwards, the *Dhanishtâ* of the story as the starting point can only mean the starting point of the sun's northward journey, while the myth which the same story gives about establishing the *Kṛttikâs* in the sky, read in connection with *Dhanishtâ* as the point of the winter solstice, can only mean that the *Kṛttikâs* were made the asterism of the vernal equinox. The saying that previous to this change *Rohini* was the starting point seems to mean that star to have been the asterism of the vernal equinox. Although the story is later than the *Brâhmana* period, it is difficult to believe that the fact mentioned in it of *Rohini* having once been the starting point * was a

* *Rohini* as the starting point need not necessarily mean that she ever occupied the first place in the list of the asterisms any more than *Dhanishtâ* as the starting point means that the list was ever made to commence with that star. My theory amounts to this. The time-hallowed list commencing with *Kṛttikâ* because at one time it marked the advent of *Vasanta* about one month prior to the vernal equinox, was maintained intact by the *Rishis* of the *Rig-vedic* period as *Kṛttikâ* had not yet ceased to be connected with the first month of *Vasanta*; but at the same time they marked *Rohini* as the star of the vernal equinox of their own days. In the *Brâhmana* period and also for centuries afterwards the same list beginning with *Kṛttikâ* was maintained; *Kṛttikâ* had then

baseless invention. We can suspect no object for such invention, while on the contrary it is most likely that the story had some old tradition to rely on. Allowing that the point of the vernal equinox had already preceded over several degrees of Rohinî, but not yet left it, the centre of the *Rig-vedic* period may be roughly placed in about 3000 B. C.

My explanation in Vol. I. of the riddle of the Subrahmanya formula about Indra's loving Ahalyâ and his becoming a menâ or woman for Vrishanasva may be pronounced by others as nothing more than an ingenious theory. Still it amounts to this: When the Sun is in conjunction with Rohinî (Aldebaran) and thus loves her, she is Ahalyâ, 'one that has merged in day,' while the full moon that happens during that time happens in conjunction with Jyeshthâ (the star Antares), also called Rohinî because, like Aldebaran, Antares also is reddish; and as Jyeshthâ is the starry form of Indra himself by reason of his being the devatâ of that star, it is as though the lover of one Rohinî (Aldebaran) became himself at that time a woman, another Rohinî, for the full Moon to love. This myth or riddle was current even in the time of the *Rig-veda*, as it is alluded to in I. 51, 13; and the reason for thus enigmatically praising the Rohinî-loving Sun is the probability of Rohinî having been regarded in those days as the asterism of the vernal equinox. If thus the Vedic people made a funny astronomic riddle about the Sun and full Moon of the month of their vernal equinox in conjunction with the asterisms Rohinî and Jyeshthâ, it is noteworthy that the Mahâbhârata story about the Son God Skanda *alias* Kârttikeya makes, among many funny things, an astronomic riddle about the Sun and full Moon of the month of the vernal equinox of the Krittikâ period in conjunction with the asterisms Krittikâ and Visâkhâ, by saying that a part lopped off from the body of the Son became the god Visâkha. As the Moon is the Sun reflected, the fancy of the riddle is as though a sâkhâ or branch lopped off from the Sun on the lap of the Krittikâs is the full Moon in conjunction with the Visâkhâ asterism, the idea of the lopping off and the branch being the result of covert puns upon the names of these two asterisms.

come to the *middle* of the Vasanta season; therefore it was regarded as the asterism of the vernal equinox, marking Dhanishthâ as the starting point of the Uttarâyana.

ERRATA.

LINE.	PAGE.	For	Read
5	21	pado	pâdo
6	14	Apâmnâpât	Apâmnâpât
12	11 of note	it arthaḥ	ityarthaḥ
16	5 of note	mukhoya	mukhya
36	7	Āgni	Agni
47	15	'the friend of all ?'	'the friend of all'
50	1 of note	pûrvâm	pûrvam
53	7	burgler	burglar
—	9	burglers	burglars
56	6	Yajumshi	Yajûmshi
57	2 of note	jyeshthatam	jyeshthatâm
105	8	hapiness	happiness
120	3 of note	Srâmyam	srâmyan
184	1 of note	is	are
215	22	celebates	celibates
222	4	celebates	celibates
235	3 of note	Bhâryâharânam	Bhâryâharanam
237	28	terible	terrible
247	12	-Nârâyau	-Nârâyana
263	12	parthivâni	pârthivâni
270	15	nâmâ-rûpa	nâma-rûpa
278	5	vyâtîn	vyatîn
288	7	illustrations	illustrious
291	19	krinvânâso	krinvânâso
—	22	veh	vel
301	4 of note	tyâ	syâ
315	1 of note	tesham	teshâm
323	16	kyavante	kyavato
342	25	Mrigasira's	Mrigasiras
356	33	Nik-Kshatriya	Nih-Kshatriya
358	20	remnent	remnant
368	7	the son	the son of
372	14	dasâsvamedhân	satâsvamedhân
377	1	Kasyapa	Vi-Kasyapa
393	28	rice	rise
398	26	Nisâkâra	Nisâkara
486	3 & 4 of note	and pleasures	or pleasure
508	23	Saturn and Mars	Saturn or Mars
539	5 of note	puñka	pañka
569	4	trees	tree
594	26	is affixed to	is found in
598	35	is	are

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